MAXIMUMROCKNROLL

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PUNKS IN THE MILITARY

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, "Chumawamba on Northern Ireland."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#79/Dec '89. Ray Of Today, Misery, Bazooka Joe, GF+DD, Happy KadaverBlatant Disregard, John Peel, "Krishna expose", "Prison For Profit".

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, Painful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro Boycott."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, Stand-Co, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#131/Apr '94. Rev Norb, Rip Offs, Devil Dogs, Cows, The Gits, Johnny Thunders, Cara De Nada, Rezillos, Disgrace, PPZ30, "Cyberpunk, " "Mad Vlad Zhirinovsky."

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#133/June '94. Hates, Humungus, Capital Punishment, Rights Reserved, Haggis, Blueprint, Headhunters, "Everything You'd Want To Know About Major Labels."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BY-OFL.

#135/August '94. Impatient Youth, Carburator Dung, Timescape Zero, Westworld, Screaming Bloody Marys, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

BACK ISSUE SALE: For every 3 you purchase, get a 4th one free!!
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•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $40
1/3 page square: (5" x 5") $50
no longer have 1/2 page size, no raise in ad rates

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a one month backlog!

COVER: Max Kotchetkov

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Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!?

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, as long as you tell us if it's Mac or IBM. We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us and to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. We'd also love to run some comics in every issue.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Last Will
Paula Hirsch
Kenny Kaos
Ken Sanderson
Jon Von

CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KDVS	Davis, CA
90.3FM	Wednesday 1AM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBAR	New York, NY
87.9FM	Monday 6PM (campus only)
WCNI	New London, CT
91.1FM	Saturday midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WPRK	Winter Park, FL
91.5FM	Wednesday 10PM
WSPN	Saratoga Springs, NY
91.1FM	Tuesday 11PM
WUTK	Knoxville, TN
90.3FM	Friday 11PM
WVKC	Galesburg, IL
90.7FM	Thursday 9AM
WYRE	Waukesha, WI
103.9FM	Sunday 9PM
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

FRANCISCO ALEGRIA

- 108-Songs Of Separation-CD
- UP FRONT-Spirit-CD
- NEUROSIS-Pain Of Mind-LP
- V/A-Lacking Mindset-EP
- DEEPWATER-LP
- BURN-Live At CBGBs-EP
- REST IN PIECES-My Rage-CD
- SICK OF IT ALL-Spreading The HC Reality-CD
- V/A-Straight Edge As Fuck-EP
- CHAIN OF THREAD/BLEED-split EP

MATT AVERAGE

- UP FRONT-Spirit-CD
- BURN-Live At CBGBs-EP
- V/A-Lacking Mindset-EP
- V/A-Straight Edge As Fuck-CD
- STRAWMAN-Shoot Me Up-CD
- 108-Songs Of Seperation-CD
- Restrain-#2-zine
- CHAIN TO THREAD/BLEED-split EP
- Radio Riot-#36-zine
- David Hilliard-This Side Of Glory-book

SUZANNE BARTCHY

- CANDYASS-Scatter Brain-EP
- BOLLWEEVILS-Stick Your Neck Out-LP
- THE DRAGS-I Live To Die-EP
- DEVIL DOGS-Chaod Blast!-2xEP
- PANSY DIVISION-Deflowered-LP
- LEATHERFACE-Little White God-EP
- PHANTOM SURFERS-The Exciting Sounds...-LP
- BRACKET-BS-EP/MAN DINGO-How's My Driving-EP
- MAN OR ASTROMAN?-Destroy All Astromen-LP
- VINDICTIVES-Rocks In My Head-EP

PAUL CURRAN

- MAN OR ASTROMAN?-LP & EP
- FUNERAL ORATION-CD
- NO FX-Don't Call Me White-45/BRACKET-45
- CURBS-EP/FLAKE-EP
- RHYTHM COLLISION/HARRIES-split EP
- WOOLY MAMMOTH-Sparkle-EP
- PANSY DIVISION-Deflowered-LP
- SIREN-EP/A.P.P.L.E.-10"
- M BLANKET-Seen It Coming-EP
- DIESELBOY/JOSH'S BIKE-split EP

LALI DONOVAN

- THREE FINGER SPREAD/ELMER-split EP
- VINDICTIVES-Rocks In My Head-EP
- ANTIOCH ARROW-In Love With Jetts-LP
- DEATH SIDE-The Will Never Die-EP
- ECONOTHUGS-Earl Of Washbucket-45
- GODHEADSILO-The Scientific Supercake-LP
- V/A-Lacking Mindset-EP
- GEEZERS-Welcome Soccer Hooligans-EP
- V/A-Fric System-EP
- PROFESSOR-Academizer-EP

KARIN GEMBUS

- IVICH-La Mort Heureuse-LP
- ANTIOCH ARROW-In Love With Jetts-LP
- MEN'S RECOVERY PROJECT-Make A Baby-EP
- Dehydration-zine
- SCAPEGRACE/CONNIPTION-split EP
- UNIVERSAL ORDER OF ARMAGEDDON-s/t 12"
- SIREN-In The Absence Of The Sacred-EP
- GRAIN-EP
- ANGEL HAIR-live
- UNIVERSAL ORDER OF ARMAGEDDON-Switch-12"

MICHELLE HAUNOLD

- ANTISEEN-Hell-10"/FELLS-Amped-10"
- BOTTOM FEEDERS-Spit Battle-10"
- REGISTRATORS-Set Me Free-EP
- PANSY DIVISION-Deflowered-LP
- DIESEL QUEENS-The Wanderer-45
- MAN DINGO-I Five-LP
- WOGGLES-Zontar Sessions-LP
- RANCID-Let's Go-2x10"
- VINDICTIVES-Rocks In My Head-EP
- DEVIL DOGS-Choad Blast!-2xEP

MATT JAMES

- STIV BATORS-L.A. L.A.-10"
- 99TH FLOOR-Teen Trash Vol 1-LP
- DEVIL DOGS-Choad Blast!-2xEP
- MONOSHOCK-Primitive Zippo-EP
- V/A-Now Put On Your Face...-EP
- SIN ALLEY-Let's Dance-EP
- DIESEL QUEENS-The Wanderer-45
- UNDERWEAR 5-You Get On My Nerves-EP
- PHANTOM SURFERS-The Exciting Sounds...-LP
- V/A-Back To Front Vol 4-LP

CAROLYN KEDDY

- MONOSHOCK-Primitive Zippo-EP
- SQUEEK-45 RPM-EP/THE FELLS-Amped-10"
- THE DUMMIES-Play Loud-45
- BOTTOM FEEDERS-Spit Battle-10"
- JOHNNY BRAVOS-It Ain't Easy...-EP
- GODHEADSILO-The Scientific Supercake-LP
- PISS DRUNKS-Urine Idiot-CD/HARRY PUSSY-EP
- PHANTOM SURFERS-The Exciting Sounds...-LP
- ARBOR DAY-The Wrath Of Montoban-EP
- MAN OR ASTROMAN?-LP & both EPs

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release. We no longer review tapes.

RAY LUJAN

FLAKE-Mieke-EP
RANCID-Let's Go-2x10"
WELL STRUNG TO HANG-live
GIGANTOR-Magic Bozo Spin-CD
BOLLWEEVILS-Stick Your Neck Out-LP
WOLLY MAMMOTH-Sparkle-EP
DIESEL BOY/JOSH'S BIKe-split 45
NO FX-Don't Call Me White-45
PROPAGANDHI-live/J CHURCH-live
CANDYASS-Scatterbrain-EP

TIMOJHEN MARK

THREE FINGER SPREAD/ELMER-split EP
STRAWMAN-Shoot Me Up-CD
REGISTRATORS-Set Me Free-EP
DEATH SIDE-The Will Never Die-EP
GODHEADSILO-The Scientific Supercake-LP
SICK OF IT ALL-Spreading-CD
PROFESSOR-Academizer-EP
SENSELESS APOCALYPSE/RUPTURE-split EP
ANTIOCH ARROW-In Love With Jetts-LP
BURN-Live At CBGBs-EP

DEVON MORF

V/A-Final Noise Attack-EP
DIESEL QUEEENS-The Wanderer-45
THE DUMMIES-Play Loud-45
GREAT MONGOOSE-She's A Bad Motorcycle-EP
NO FX-Don't Call Me White-45
DEATH SIDE-The Will Never Die-EP
DOC HOPPER-Aloha-LP/THE CURBS-Slacker-EP
HELLBILLYS-Land Of Demons-LP
MIDGET FARMERS-Weblo-EP
WOOLY MAMMOTH-Sparkle-EP

MISSY LAVALLEE & LANCE HAHN

A.P.P.L.E.-Neither Victims Nor Sinners Vol 3-10"
GODHEADSILO-The Scientific Supercake-LP
LAS MORDIDAS-demo & live
RANCID-Let's Go-2x10"
STRAWMAN-Shoot Me Up-CD
GARDEN VARIETY-live
Greedy Bastard-#10-zine
PUSSYCAT TRASH-La La Ovular-EP
SISTER GEORGE-Drag King-LP
SUPERNOVA-Electric Man-EP

JEFF RANDOM

THE DRAGS-I Like To Die-EP
DIESEL QUEEENS-The Wanderer-45
CLAWHAMMER/RED AUNTS-spplit 45
THE FELLS-Amped-10"
V/A-Back To Front Vol 4-LP
THE DUMMIES-Play Loud-45
JACKKNIFE-All My Blues For Sale-45
THE GEEZERS-Welcome Soccer Hooligans-EP
MAN OR ASTROMAN?-Destroy All Astromen-LP
BOTTOM FEEDERS-Spit Battle-10"

BRUCE ROEHRS

ARMED & HAMMERED/SUCKERPUNCH-split EP
THE DUMMIES-Play Loud-45/ANTISEEN-Hell-10"
THE GEEZERS-Welcome Soccer Hooligans-EP
THE FELLS-Amped-10"/JABBERWOCKY-EP
FATAL ERECTION-Castrated By Love-EP
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KEN SANDERSON

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WOGGLES-Zontar Sessions-LP
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TIM YOHANNAN

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V/A-Now Put On Your Face...-EP
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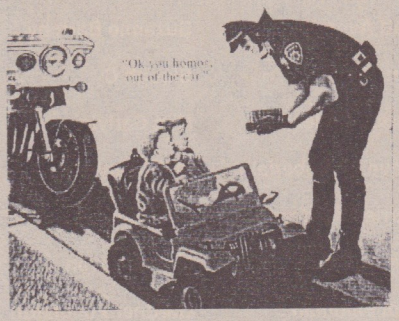

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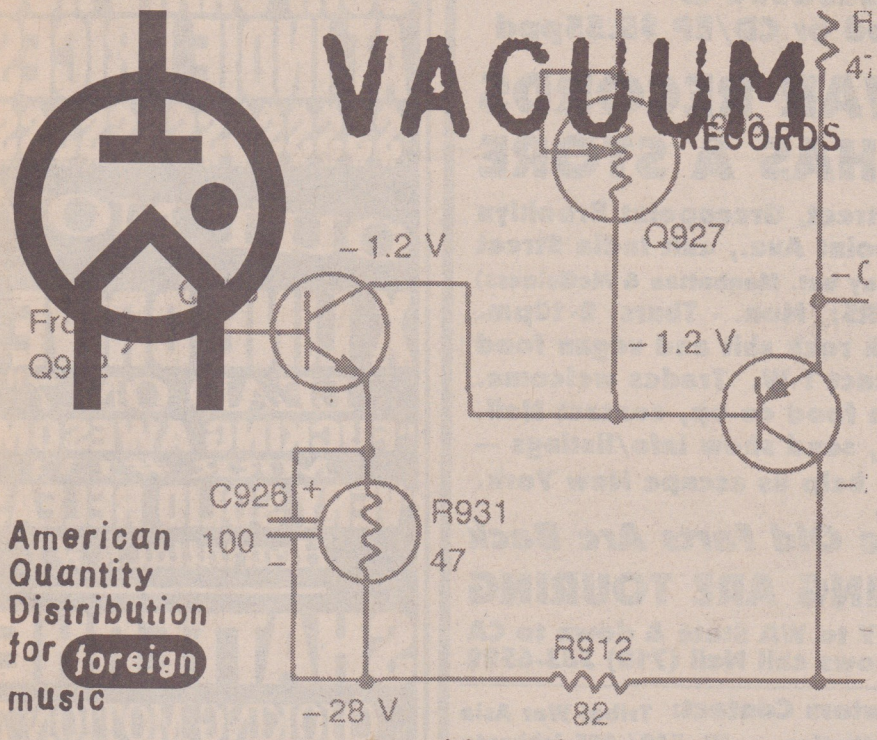

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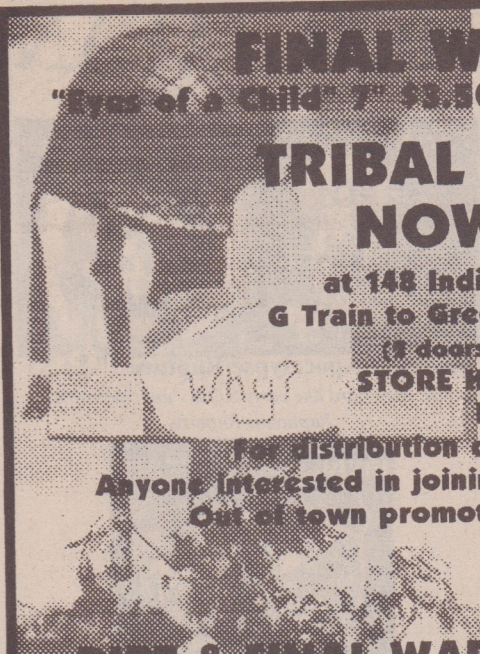

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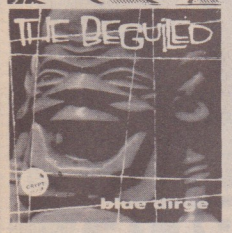

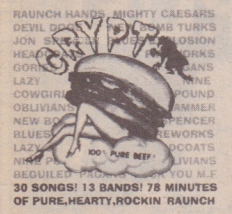

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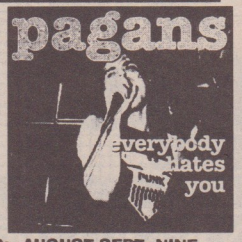

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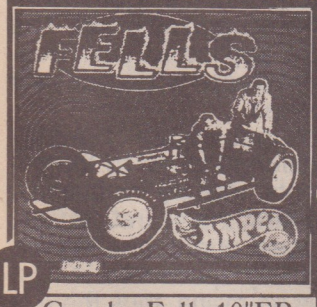

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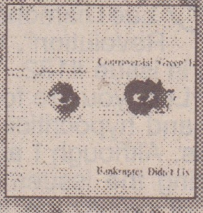

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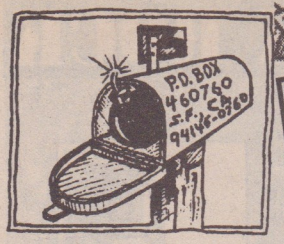
Letters



A MRR, Lefty Hooligan, and all who give a shit,

After reading the "Spare The Rod..." bit in News (#132) I thought I'd better let you know one thing: The people of Singapore are not safe from their government. This is a fucking police state. There have been times when entire groups of metal kids, skins, punks and SxE looking HC kids have been carted off the streets for mandatory drug testing simply because the cops don't like the looks them. Singapore tries to justify their harsh punishments (caning, hanging) with the low crime rates. It's a load of crap. The low crime rates are a result of an extremely conformist society that is put in place through education and a 2-1/2 year period of military service. Fuck them. Anyway, on a lighter note, I wish to apologize to all who have written to me, and not yet gotten a response, in particular the anarcho-punk from Quebec, Wayne the SxE-er who likes Kant from Canada, and the SxE member of the Brazilian band No Violence. I lost your addresses. Please write to me from July onwards at the New Zealand address below. I am moving back to New Zealand from the beginning of July, so any people in the Wellington area please write. Nick Melchior c/o Justin Douche/ 35 Upper Watt St./ Wadestown, Wellington/ New Zealand

P.S. I am planning a SxE anarchist zine to be called *Baricade*. All anarcho-edgers please write.

B Dear MRR and Lee Diamond,

I am writing to comment on Lee Diamond's "The Reality of Revolution", written in his column in issue #132.

Lee, you are foolishly contradictory and hypocritical in your political views. Although I agree with you regarding the issues of decriminalization of drugs, the (ending of) the 3 strikes bill, Which has now become law in California; and the sheer stupidity of R. Limbaugh and co., I cannot understand how you can misinterpret the 2nd amendment.

The 2nd amendment states *exactly* as follows: "A well regulated militia, being necessary to the security of the free state, the right of the *people* to keep and bear arms shall not be infringed." Now you, the readers of MRR, decide whether the right to bear arms is being insured to the militia or to the people. To me, it seems that they are referred to as one in the same since back then, the militia was composed of people...duh? It is now to, in article I, section 8 of the Constitution, a militia is defined as an entity that is called forth to execute the laws of the union, suppress insurrections, and repel invasions. Now you, Lee Diamond, tell me what the fuck the police departments, military institutions, the National Guard, the Secret Service, the FBI, and the Coast Guard do. Any idiot (apparently not in your case) would easily parallel the duty of an 18th century American militia to our modern protection entities. Thus, a militia does exists and "the right of the people to keep and bear arms shall not be infringed upon"!

You claim the far right is trying to take our rights away but your ideals do the same thing. Let's for a moment assume that your idea that most or all weapons be banned becomes the law of the land. Do you really think that criminals will not have access to a wide assortment of guns regardless of your law? You said that decriminalizing drugs would decrease the income of druglords and organized crime (as I agree with); however, who the fuck do you think will go into the arms business when guns are banned? No form of prohibition of objects has ever worked thoroughly enough, in a democracy, to be considered successful. In this case, only the asshole criminals, who don't care if they break the gun law since they are obviously planning to break bigger laws, will carry weapons. Furthermore,you were against the 3 strikes bill (as I am) because it was financially unfeasible, because we had not enough prison space, and because it invaded constitutional rights. Well, can you imagine how much it will cost to enforce this proposed law? Which number is greater, people who have committed three violent crimes or people who simply own a gun? Prison space? We all knew the answer to that one. Other than that, you were pretty much on the spot about the right wing invasion, but realize some of your own ideas invade rights as well.

David Taba/ 6633 Paseo del Norte/ Anaheim, CA 92807

P.S. Please disregard any name calling in this letter. I am not trying to make an enemy. I am simply attempting to get the facts straight and am postulating the outcome of certain proposals which you had made in your article.Thanks!

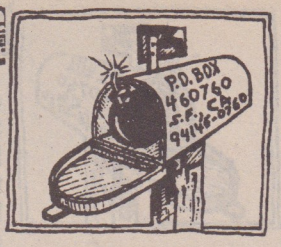
Q MRR/Lee Diamond,

Howdy. Lee Diamond's column about crime in the May '94 issue kinda got my dander up so just let me vent my spleen fer a second okay? What do you mean the right to own a gun is "not Constitutionally protected" and that the Second Amendment "does not guarantee the right to bear arms?" That ol' kook who authored the Second Amendment, James Madison, believed the right to arms is a personal right, not a right of the states. Madison intended the Second Amendment as a supplement to the personal rights in the original Constitution (the rights to habeas corpus and against bills of attainder and ex post facto laws). The Second Amendment is not phrased""right of the states," but "right of the people." The distinction between the two are quite clear.

States' rights are a separate concept expressly dealt with in the Tenth Amendment and should not be confused with the individual rights as mentioned in the Bill of Rights or the Second Amendment, okay? The Constitution does recognize the right to bear arms and an individual's right to self-defense. The right to individual self-defense is a basic preexisting natural right that does not have to be conferred by a some old piece of parchment—everyone has the right whether it is officially recognized or not. The same principle applies to your freedom to say or express whatever your little heart desires.

You state that we are "currently protected in different forms by the police departments, military institutions, the national guard, the secret service, the FBI, the coast guard, and numerous other publicly sponsored institutions. There is no militia, thus there is no 'right' to own a gun." Well, the Second Amendment reads: "A well-regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed." Historically speaking, the term "militia" refers to the people at large, armed with private weapons. Just plain ol' folks making up the general population. Current Federal Law (Title 10, Section 311 (a) of the US Code) states: "The militia of the United States consists of all able-bodied males at least 17 years of age..." Yea, I'll admit the part about able-bodied males is kinda sexist but it's still pretty clear that there actually is a militia. If I had my way I'd amend it to "...all girls and boys able to fire head shots at 25 yards."

Letters



The intention of having an armed populace wasn't to create another standing army, but to guard against the abuse of power perpetrated by any professional armed body of the government. But golly gee, the government, the police and the military are our friends and they exist to serve our best interests, so we really shouldn't have any reason to fear them, right?

Why do you want more and more gun laws on the books? No empirical study of the effectiveness of gun laws has shown any positive effect. In areas having the strictest gun laws and lowest levels of private firearms ownership, robbery rates are actually higher. Of all gun laws enacted in the past quarter century, not one city or state has experienced a reduction in crime rates. Locales where firearm laws are more relaxed and where legal, private gun ownership is high exhibit considerably lower crime rates. Not to sound overly Draconian or anything, but doesn't the solution to violent crime lie in the promise—not threat—of swift, certain punishment? Or how about actually working on the conditions that leave people no choice but to commit crimes in the first place? Is that too foreign a concept? The laws that currently exist—and there are plenty of them—simply aren't being enforced and enacting more would be quite redundant. We already have laws stating those who abuse or cannot handle the personal responsibility of firearms ownership shall have that right revoked. People who do not abuse the right to arms should not be penalized from obtaining certain weapons just because others abuse the right. Do you want more governmental interference in your life? Do you want your individual liberties diminished even further?

Kill 'em all and let Hello Kitty sort them out...
Steve "One Shot—One Kill" Mar/ PO Box 2202/ Berkeley, CA 94707-0202

P.S. I'm looking for a Winchester 1897 Trench shotgun of World War I vintage and am willing to pay up to 500 smackers for one in good condition. How about AOD's first EP? Write to me if ya gots any of the above or just wanna discuss topwater bassin', shooting, Hogan's Heroes, or collecting Hello Kitty/Sanrio toys. Send me weird stuff...

Dear MRR Readers and Contributors,

I am part of a small collective organized with the intent to open an all ages music and art space. After 5 months of meetings, reorganization, and time, one of the members was finally able to get a space to hold a benefit show to raise money to obtain a permanent space. The date was set. Flyers were posted, Saturday night came and few people showed up at first but as the hour became later more people arrived. But as the magical hour of midnight struck the show had to be stopped. Why? Maybe it had to do with the fact that hordes of people were drinking in the parking lot and throwing bottles into the street, or because people were smoking bongs or that the cops came and asked for the music to be turned down and the band turned up or because someone took a fire extinguisher and sprayed it all over a hallway that held artwork? But these actions are not justifiable for stopping an all ages show in Albuquerque. The only reason for ending a show here is if some outside force threatens punk rocks safety. Then there is a common enemy and everyone can feel victimized and have something to talk about.

Several attempts have been made to create a permanent all ages space and failed because of the reasons listed above. Total disregard and disrespect for the space and the individuals attempting to do more than whine that there is nothing to do. At present there is one space that has put on three shows and has not been sabotaged by the people attending. Reason for its longevity may be the fact that minors and adults can consume alcohol during the show. The cops have been showing up there, so my guess is that it is only a matter of time before its demise.

No one wants to limit anyone's choices or freedoms but cops do not tolerate minors drinking and neighbors do not like their property being jeopardized hence, hassles from the community. Instead of complying with a couple simple directives people choose to blatantly disregard them in the name of punk rock. Get drunk before the show. Destroy your own property or the government's. Why fuck-up something one may benefit from? This is the most confusing aspect of all this.

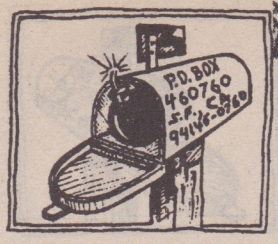
People's answer to the problem is "well, this is Albuquerque, you don't know because you haven't been here long enough." As I think about the people involved who embrace the ideologies of punk most are not from Albuquerque and maybe they won't remain because of the provincialism and reliance on history. This is all very unfortunate because there are many talented and creative individuals but no community.

Now there are seven members of the collective still active. Seven people who have decided that creating a public space is not for them but who remain together. Money was made at the benefit show and is going to be used to publish an anthology analyzing punk rock and dispelling its myth. We are looking for contributors of essays, prose, poetry, photography, and other arts to help us complete this. In addition any advice, comments, or criticism will be helpful to enable us to analyze our situation. Send to: Punk Anthology/ 2300 Central Ave. S.E., Suite 106B/ Albuquerque, NM 871.06.
Many thanks,
Jane Doen't

Dear MRR readers,

I am involved in a "sort of" art project in the crowded and "cool" New York neighborhood known as the East Village. What I am doing is putting up bizarre and uni-que flyers with screaming headlines. Sometimes the flyers concern the "real" news of the day...such as awhile back on the day after Jackie died I put up flyers screaming "TED KENNEDY WILL USE THIS TO GET RE-ELECTED." Sure enough, a few days later at the funeral the Senators very first remark was an anecdote concerning his re-election campaign. BUT not all my flyers are political. Sometimes, they are, in fact, almost meaningless to anyone but me. Soon I will plaster the neighborhood with the high school annual photo of a popular boy I secretly lusted after during all those miserable school years.

What I am trying to accomplish is to get others to do the same...especially in major "flyer' cities such as New York, San Francisco, Chicago etc. It's EASY to make thousands of people be exposed to YOUR message especially if you make sure the headline is large and INTERESTING. My contention is that if every band or performer that went out flyering for their upcoming gigs ALSO threw in 30 or 40 extra "art" or "political" flyers then we would ALL be living in a slightly more interesting world. Even 50 extra flyers costs



Letters

only about $2.50 and very little extra effort to put up. Since bands already do flyers they would be the natural leaders in this type of thing and would hopefully inspire many non-performers to do it for the sake of doing it. FINALLY, let me make this offer: I will put up YOUR flyers in NYC for FREE provided they are not purely advertorial. You certainly MAY mention your band etc at the bottom but the bulk of the flyer must be simply for the purposes of communicating a good creative message.

In short, if you send me 30 flyers stating something like, "I EAT MY OWN SPERM."... I will definitely put them up. If at the bottom there is a 1 or 2 inch message about your band and their new record etc that is no problem whatsoever. HOWEVER if you send me flyers that scream the name of your band, album, etc it makes it much less likely I'll put them up. If you want to hear from me please enclose a stamped envelope. Let me say this, I have a lot of energy and YOU can rely on the fact that your flyers will appear if you follow the one simple guideline. As I said before, I will do this for FREE... but in case a lot of you respond I might add that enclosing 3 or 4 light-weight little dimes would help defray my xeroxing expenses BUT failure to include them will NOT exclude your flyers from going up. Foreigners don't bother about a donation BUT please do feel free to participate.

I'm very interested in finding people who would like to help decide on a singular united flyer to put up in our respective cities.

J. T. Colfax/ 244 East 7th St #21/ New York, NY 10009

Yo Tim,

Nicki Sicki here, hopefully you remember me. I heard you just put out a prison issue (though I haven't seen it yet). That caught my attention since I'm stuck here in Harris County Jail. I've been locked up now a little over 7 months. I was arrested for possession of speed. I had almost 1 1/2 grams on me. I also had over $300 cash on me that the cops "forgot" to mention and I never heard about again. I was sentenced to five years. In Texas that means you're eligible for parole in 6 1/2 months. People with drug cases never get first parole though. If my crime was theft or assault I would be home but they consider possession a worse crime. The parole board set me off. That means I could go home anytime between now and another six months. On top of this somehow the parole board has lost four months of my time. Hopefully I will get that straightened out. Who knows? Needless to say this place sucks. I've been locked in a tank that has bunks for 24 men but they keep 29 in here. 5 sleep on mats on the floor. I've never been around such a racist atmosphere before. I will not let this place change me. though. The worst aspect is the food. I've been a vegetarian now for about 7 years. In here you eat what you get or go hungry. I haven't eaten meat once. Like I said, I won't let this place change me. I've applied for school at least a dozen times but so far no luck. I haven't seen sunlight since I've been locked up. You don't get to go outside. We get rec 3 times a week for 1 hour each time. Rec is indoors, like a high school gym. There's 1 basketball and 1 net for 8 cells at once. That's over 200 people. I try to stay in shape by doing pushups and situps in my cell. I would like to say thanks to Dave from MDC. When they played in Houston they led the crowd chanting "Free Nicki." We have a single coming out by the title (Humungus) + just released a single with Cheetah Chrome on guitar. Dave, write me, I'd love to hear form you, it's been a long time. I'd love to hear from anyone about anything. I'll write back. I also heard we should be having an interview in MRR soon. Thanks. I'm sort of out of it as far as music goes. I can't receive magazines or books unless they come from the publisher but I can get flyers and pages from magazines. If you write please throw anything in that has to do with music. Thanks a lot. Peace, Nicki.

Roy N. Hansen, Spn. #129429/ 701 N. San Jacinto 5F1/ Houston, TX 77002

Dear MRR,

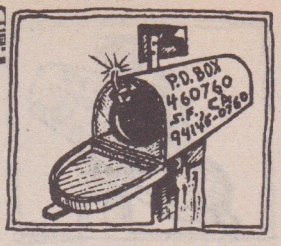
I'm writing this letter but I am not sure that you'll ever get it because I'm writing from the biggest concentration camp in the world nowadays, called Sarajevo and the post office doesn't work here. Anyway I'll try to send this letter to you somehow, because I really need to write someone outside Bosnian hell.

First, I have to write that my name is Sasa and I used to listen to punk rock and hardcore. Now I can listen only to the sound of detonations because of bloody war in Bosnia. I'm a playing deadly game called "Massacre in Bosnia part ?" without electricity, water, gas, enough bread, medications, with a little food by U.N. over airlift and with the permanent danger of shells and snipers on out streets. Many buildings are destroyed, many people, especially innocent children, died or mutilated, so out local football stadium, which is our graveyard now, is full of new graves and our fucked hospitals are full of mutilated youth. I'm living in the almost completely destroyed part of the city, only hungry dogs and crazy people are living here. My father died because of hunger and illness, my flat burned so I'm a vagabond now. I don't have enough food so I stared to eat in the kitchen of Red Cross. This is the real hell and we are the damned. This is not a TV show, this is not a nightmare, this is not a bloody lie, this is brutal reality and we really die here. I don't really know what happens outside because this is the black hole. I hear for some negotiation in Geneva between out lovely national leaders. I'm victimized, I bleed for them but it looks like they don't care about it. So I'm dying slowly, slowly...Anyway, I hope to survive this chaos somehow! After all I want to escape to some better peaceful place somewhere on the planet. I don't really care about guns, tanks, artillery etc. I just want to survive and stay a normal human being. But I am only a dead number in Bosnian bloody statistics. Any I'm still carrying the heavy cross of my damn destiny.

It is the truth that Sarajevo is totally blockaded like cities in the middle ages, but this ghetto is living. There are performances, expositions, newspapers, we have some kind of alternative radio station, we have even had some alter-gigs. As you can see, we are acting civilized life here.

Dear MRR readers, if you ever read this sad letter, please try to write me a long letter what is happening in the world, underground scenes in your country/area (bands, gigs, fanzines, records/tapes), what happens with you and your activities, anyway write me what happens outside this hell at all! You know that Sarajevo is blockaded and our post office doesn't work, but there are some humanitarian organizations here which want to help us out by the correspondence. So if you want, you can try to send your nice long letters to the next addresses: 1) Adventist Church, ADRA (Adventisticka crkva), prilaz Dure Dezelica 77, 41.

Letters



000 Zagreb, Croatia (Milutinovic Sasa Trg Pere Kosorica 15/IV Sarajevo). or ADRA (Adventisticka crkva) Bozidara Adzije 4, 11. 000 Boegrad, Yugoslavia (Milutinovic Sasa Trg Pere Kosorica 15/IV Sarajevo). 2) French Humanitarian Organization, Equilibre, Magistrala 120, Sv. Martin, 58. 231 Podstrana, Croatia (Milutinovic Sasa Trg Pere Kosorica 15/IV Sarajevo). 3) Italian Peace Organization Beati I Costruttori Di Pace, Via Marsilio da Padova 2, 35. 139 Padova, Italia (Milutinovic Sasa Trg Pere Kosorica 15/IV Sarajevo)

If you can, please try to send more letters by the different ways so then I will get one at least! Please send only letters, never any parcels, because it is impossible to get parcels here now, thanx!

Also if you can, please try to go to the nearest Red Cross office there and ask if you can send me the message too!

Well, you can real that I lost almost everything in this bloody mess except my innocent life. The third war-year started here and I don't have any more life-energy. The humanitarian catastrophe is so near and I don't really have food! DM's and USD's are the only real currencies in this war. So please if somebody wants to help me out by small sum of money. let him try to send it to the next banks: 1) (this is the best way): Deutsche Bank Ag, Oub Taunus-Zentrum, Eschborn, Postfach 5223, Alfred-Herrhausen-Alle 16-24, 6236 Deutschland. Telephone 61 96950, telefax 69 71504225, DM account no. 935 9126, on behalf of BH Banka DD, Slobodana Principa 7, Sarajevo, Bosnien-Herzogowina. 2) LBS Bank New York, Manhattan Tower, 101 East 52nd St., New York, NY 10022, USA. telephone (212)980-8600, telefax (212)593-1967. USD account No. 108 665 020, on behalf of BH Banka DD, Slobodana Principa 7, Sarajevo, Bosnia-Herzegovina. 3) Creditianstalt-Bankverein, A-1011 Wien Austria, Schottengasse 6 POB 72. Telephone: 43222-531 31. ATS, USD, DM account No. 0101-66551/00, on behalf of: BH Banka DD, Slobodana Principa 7, Sarajevo, Bosnien-Herzegowina. It is necessary to send with the money my personal data: Name: Milutinovic Sasa, Address: Trg Pere Kosorica 15/IV, Sarajevo, No. of identity card: 5907/89.

I'm really ashamed because I beg a little money, but I hope that someone somewhere will understand my life-situation and try to help me out. Please save on human life! Thank you very much indeed!

Now a few personal messages to my good friends: Dear Harlan, I don't really know how I can express my gratitude to you. I am so "far away" from you, so I am really sorry because I won't be able to see some of you live European tour, but you know that my spirit will tour Europe together with you. Anyway I wish you all the best!

Dear Barny, I know that I'm always on your mind. Please continue to send me your nice long letters to the different addresses. Thanx!

Dear Vince, thank you very much for your nice Red Cross messages. I hope that we'll meet one day!

Dear Dario, please try to send me more of your nice long letters to contact addresses. I still remember our good old times...

Dear Lük, I know that you are very busy, so I am glad to know that you always try to answer me!

cari amici italiani, per favore mi scrivete il piu presto possible!

Dear Manoel G. from Brasil, you know that I used to collect Brazilian stuff as Colera, R.D.P., Inocentes...Now I can listen only to the sound of detonations and screams of dying people! If you ever get any of my letters, please try to write me somehow.

Dear Matia and Andrea, thanx for the support!

Dear Goja, I am sure that you would like to read MRR but I think it is impossible because of UN sanctions and the big inflation! Anyway thanx for food!

One joint message to all my good friends (Harlan, Barny, Vince, Dario, and Lük): You are always on my mind and I'll always write you till death which follows me on every step! Thank you very much for all you letters, messages and care, please think about me always when you watch the burning of Sarajevo on TV and if I die, please NEVER forget me!!! At the end I want to offer thanx to MRR and Mr. Tim Yo! Remember: This letter is the evidence about one human life! Your Sasa from Sarajevo (city of the living dead).

Dear Maximum Rock n Roll,

Thank you for the article on getting recorded/recording studios/etc... It was very informative and offered some very good suggestions. The part about listening to a copy of the mix in a jambox, car stereo, etc was very good. It surprises me how many people don't know/think about that. Another trick is to walk out of the control room and down the hall or around the corner or whatever. The more listening environments you test a recording in, the better. Ideally you should take it home and listen to it on a stereo. Take it to your friends' houses and ask them what they think. I realize this can't be done all the time though.

Jim Kuczkowski and Jeff Hansell seem to be very professional, nice, and willing to help people out (especially those in bands). I am in their boat, for I too run a recording studio with a friend. We are small, only 8 tracks, but we got tired of hearing our friends' bands (and our band too) come home from some big fancy studio with a crappy sounding recording. There is one studio I have in mind specifically, but I will not mention any names. If every one of our customers would follow even half of the suggestions in Jim and Jeff's article, a majority of our sessions would be a lot more fun. Thanks again,
Matt Miller/ 212 Tate St./ Greensboro, NC 27403

P.S. If anyone wants more info on our studio, just write US or give us a call at: Rockethouse Studios/ 2101-D Patterson St./ Greensboro, NC 27407/ 910-294-0810

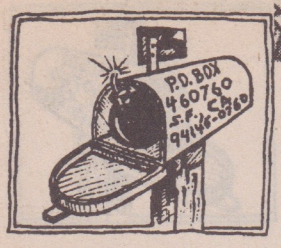
MRR

In your last issue, you reviewed my fanzine, and though I'm mighty grateful of your mentionings, I have to admit that I feel slightly cheated.

The review I received could be considered "good." Possibly even "excellent" on some counts, but I wonder if you really read my pages or simply flipped through them. *In the Corner* #11 was noted as being "another good effort" by myself, and Lance even went as far to note that it was "better than the usual *Cometbus* rip-off." Exactly what is he trying to say?

I can be just as bad as the next *Cometbus* rip-off, if not ten times worse. Your failure to give me a chance overrates my mediocre attempts at writing and presumes the unpresumable.

Listen, let's cut the crap. *In the Corner* was a pile of shit & rhetoric. Your refusal to acknowledge that shows me a lot more than I am capable



Letters

of realizing at this time. I am a loser. I write like a second grader. Nothing will change that.

I certainly hope you're not patronizing me.

Thank You,

Angela/ *In the Corner*/ PO Box 720716/ San Jose, CA 95172

Dear MRR,

I am writing this letter to inform you that MRR is passing inconsistent and misinformation. Your review of the 'zine *Feast of Hate and Fear* in the June (#133) issue was full of...shall we say...shit!

Your reviewer (J.D.) doesn't seem to get the point very well or he is totally wacked out on something or better yet he is just plain fucking stupid! First off, the price of my 'zine is not and never will be $2.32. It is eight (8) 29¢ stamps. Although this does add up. If I wanted someone's dirty stinking money I would have printed on the cover $2.32, but I didn't, I printed that it was 8 stamps. I don't want money, I hate money! If I wanted money, I wouldn't have sunk over $500 ($200 to print up 300 copies and $300 for 300 7"s that came with it) into this 'zine just to give it away for the postage! So tell me, what gives you the right to change what I wrote....oh, I forgot you are MRR.

Secondly, what the hell are you talking about, "straight edge info"? That is a direct quote from the review. This 'zine nor I am in any way related or have anything to do with the genre known as "straight edge". So where the fuck does this guy get off writing a full out lie?

And lastly, you forgot to mention the fact that the fanzine comes with a free 7". Not even a syllable mentioned about this. The mere fact that he could have wrote the number 7 with the mark ", would have given some people a clue. I sent you over five copies of this 'zine to be reviewed and you couldn't put in any other of the four that had less inconsistencies? What the hell's the matter with you people? Get you shit together you bunch of fucking hippies!

Abraxas...Kali:

Adel 156/ PO Box 820407/ South Florida, FL 33082-0407

P.S. I understand that, yes, my interview with Charles Manson was a little on the dull side, but I'll try and scream and yell during all my next interviews to liven them up just for you.

Dear Adel,

Picky picky picky. Tim

Dear MRR,

I'm writing you from Record Runner in Madrid, Spain and first off I'd like to applaud your magazine and in specific Jesse Luscious for his recent contribution to the "Scene Report" in April' 8 issue. As he and no doubt many others have found out there is loads more going on over here in Spain than flamenco dancing and bullfights.

We were pretty excited to find ourselves among the many cool places mentioned in Jesse's report as were the others when they got word of it. There are however just a few things I need to say to set the record straight. Although I am the one people see behind the counter and running around the store I don't run the store per say. My name is not Steve as Jessie thought he recalled (I remember you Jesse) but Scott. And to give credit where credit is due the big man behind it all is Pepe Ugena, who along with Ricardo Rodriguez have virtually single handedly spearheaded the pioneering of the Alternative/Punk scene here in Madrid. For more than 10 years Record Runner has been making available tons of stateside-impossible to find anywhere else-underground music (we still carry lots'n'lots of US vinyl) as well as promoting shows that no one else had the foresight or the balls to do. We still do shows and we also have our own record label "Impossible Records" on which by the way you'll be hearing a live CD from the kick-ass Canadian band Bum, recorded here very soon.

But getting back to my original intent, our hats are off to Jesse for taking the time to find out things around the cities and people and places, etc. while he was here on tour. We certainly appreciate it and I'm sure your readers do to.

We hope to see some of you in Spain soon and we defy you to find a cooler record store anywhere! A big hello to SF. Best wishes.

Scott Shelton

Dear Tim:

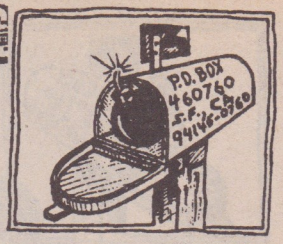
I guess you'll probably be getting a lot of letters condemning you for the Jeff Bale situation, but I'm not going to join the parade of critics. I've only been reading MRR regularly for nearly a year now, and have no idea what Bale wrote before that, but his "Last of the Rock'n Roll Rebels" routine got really boring for me after a while. Most of the time his anti-P.C. act struck me as a cry for attention, kind of like Morrissey with a safety pin stuck in his cheek.

Originally I was a little pissed about the way Bale left the zine, although the prospect of a pro-wrestling style feud between you and Bale was entertaining, and I had considered writing a snotty letter about the whole thing, but something happened recently that changed my mind, and made me see things your way.

In this area, we've had the dubious privilege of having Ted Nugent do a morning radio show for the last couple of weeks. For those of you lucky enough not to have heard this, let me describe it. Take Rush Limbaugh, who, despite having beliefs that contribute to 90% of the basic fucked nature of the world, is an intelligent individual. Give Limbaugh 1) A lobotomy. and b) A guitar, and you have the essence of Mr. Nugent. How does this relate to Jeff Bale? In the May issue of MRR, Bale advocates a "one strike and you're out" system of justice. During one of Nugent's radio shows, Nuge ranted on and on about, you guessed it, "one strike and you're out", and how it was such a great idea. In his last column, Bale came off just like the Nuge, only with a triple—digit IQ, and without the tendency to break into a rendition of "The Great White Buffalo' at random moments. Do I really want to read ideas in MRR columns that match the opinions of the Motor City Moron? Not particularly. And when I see all the new columns that have sprouted up in the space usually allotted to Jeff Bale's column (people must admit that he took up WAY too much space, no matter how they feel about what he said), I think that his leaving was probably a good thing.

I do have one small gripe, that most of these new columns consist of record reviews. Personally, I've never really liked record reviews all that much. I usually skim the record review section, grunt at something Smelly Mustafa wrote, and go on to the zine reviews and classifieds, which are two of my favorite parts of the zine. I realize that a lot of other people like record reviews, and buy MRR for that purpose, so that they can have easier access to Punk Rock product, but they've never done much for me. Too many times, I've bought some record that everyone says IS great, only to find that it bites Chihuahua penises. My

Letters



reason for buying MRR, other than zine reviews and classified ads, is for the columns. So I especially dislike seeing part of Saran Zimmerman's column, which is one of my favorites, now being used to discuss records. I like the columns that are more personal, that are about the life, hangups, and fuck-ups of the average MRR columnist. I know that some readers have griped about hearing about the breakup of Christeen Curran's relationship, but I liked reading it. I liked reading about Lali Donovan's problems at the doctor's. I liked reading Sarah Zimmerman's thoughts concerning the Cobain suicide. I liked reading about the Thailand adventures of Mykel "I just wanna be loved, is that so WRONG?" Board. And while I can't say that I liked reading about the ongoing saga of Ben Weasel's digestive system, I figure I have to take some bad with the good.

I know that these new music review columns are an attempt to compromise with MRR's new review policy, and that it's Sarah's choice to talk about records in her column (unless it's really true that you're putting people's heads on poles over there at the MRR house), but I'd rather see columns that are more personal, or maybe guest columns by people whose words can normally be found only in a record or zine review and are known only by their initials, or by people who are doing other things in other parts of the world, instead of the same old record reviews. Maybe there will be more room now that Livermore is leaving.

To me writing about music is kind of pointless. I know someone said it was like dancing about architecture, but I think a better example is that it's like talking about fucking. Everyone talks about fucking. Some people pay money to have other people talk to them on the telephone about fucking, or to talk to other people about fucking, but in the end, talking about fucking is useless in conveying the actual experience of it. Or so I'm told.
Joel McLemore/ PO Box 47/ Stilwell, OK 74960

P.S. Everyone write if you want to, I like mail from total strangers. Shameless self-promotion: I have a zine called *Popular Delusion*, it's very amateurish, but it's typed and legible, and it's available for a stamp or something.

Dear MRR, touring bands, and readers,

I am writing this to inform the punk/HC community of the dire situation here in Sioux Falls, SD. Basically it goes like this (and I'll be very blunt), our scene is being destroyed by this cock-rock club called Center Stage. The place just happened to come about when our punk/HC shows (that have been going on for about 7 years) started to (unfortunately) get press time. Center Stage is anything but punk or HC. They have meat head security/ bouncers who beat up potential dancers. They spread lies about our punk/ HC shows. They even recently had their little thugs vandalize the hall our punk/HC shows used to take place at. (That's pretty punk, huh? Turn your back on your scene of 7 years for some fancy talking-money-grubbing-shit-talker.) Anyway, I'm asking all respectable (or disrespectful) punk/HC bands to boycott Center Stage. Many of the show goers here have already begun to boycott the shows, so if your band did want to play there you wouldn't be playing to hardly anyone anyway. One talk with the Center Stage staff would be enough proof that they are in this only for the money, and care absolutely nothing about us or our scene. They are doing the same thing the majors are doing, exploiting the underground movement for profit! Please help us in our battle against these corporate bastards by boycotting Center Stage. Thanx...
Matt Rezac

P.S. Check *Book Your own Fuckin' Life* for help on possible punk/HC shows, or a place to stay, in Sioux Falls.

P.P.S. IF Center Stage were a major label they'd be EMI. Don't support this shit, it is killing our scene.

NMRR,

This letter is to clear up a review from last ish, of the Onyas EP. It's actually a split EP with 3 songs each from the Onyas and Big Bongin' Baby, put out by Toilet Rock/Destroyer records. Big Bongin' Baby was recorded in a studio and the Onyas live to 2-track at a waterslide park. So that's 2 different bands and 6 different songs (lazy EY! Lazy!!) So if anyone wants to grab a copy of this lo-fi shitsuck, or a copy of the "Two Weeds of Decadence" 7" by Big Bongin' Baby, Send $US 6 for each along to the address below. We've got about 20 left of the 300 made, so step on it! See ya round.
Toilet Rock/ PO Box 666/ Indooroopilly, Brisbane, Q 4068/ Australia

Dear MRR,

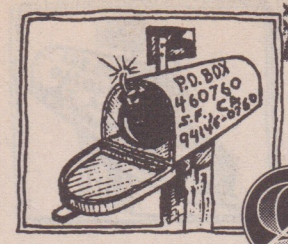
This is Uwe from Lost & Found in Germany. In MRR #131/April 1994, I read the article from Jim Moo Cow about the Boston HC scene.

I was kind of surprised when I was reading the sequence about STP. It says that Lost & Found bootlegged the STP stuff and if people are buying that record they would support the ripping off of bands. I'm sure that most of your readers don't know the first part of the story, so here it is.

In 1991, when The Straw Dogs and The Freeze came over to Germany, Wayne from the Straw Dogs gave us a tape of that Boston band STP and told us that they're looking for a record deal. So I got in contact with Chris Jordan of STP and offered him to release 4 songs of the demo as a 7". I promised him 10% of the pressing as a payment. So we pressed around 1000 copies and the same day the record came out he got his 100 EPs. A few weeks later Chris Jordan gave us a call and told us that there's a huge festival in Boston and STP could sell at least 300 copies of the "Hate is the Move" EP. We offered him the 200 copies for $2.25 each and we'd pay for postage. He agreed and promised us to send the $450 right after the festival. We sent out the 200 EPs the next day and then we never got any reply from Chris Jordan/STP. I don't know exactly how many letters and postcards I wrote and how many times I left a message on his answering machine, but Chris Jordan never replied. 2 years after not hearing from him and not getting the $450 we came to the conclusion that the only chance to get our money back is to release the stuff as a mini-CD. It's important to us that people know the whole story.
Uwe/ Lost & Found Records

Dear MRR,

Regarding your article on major labels in MRR 133: The formerly independent distributor IRS was bought for one hundred million dollars in March by Thorn/ EMI. IRS is based in Stuttgart, Germany and distributes labels like Earache, Roadrunner, Doctor Dream, Blue Rose, Essential and others. Just wanted to let you know.
Joachim, *Ox* fanzine/ PO Box 143445/



Letters

D-45264 Essen/ Germany

Dear MRR Friends,

Hi! I'm sorry that this isn't typed, but I ran out of cartridges. Anyway, I just wanted to commend you on your "Everything You Ever Wanted To Know About Major Labels" section. It was not only enlightening, but it also made me angry and depressed.

I was angry because the major label scum are helping to subvert our scene - which means so much to me - and depressed because so many of us are complying. Too many bands that have inspired me with their lyrics and actions have taken the easy way out taken the corporate cock firmly in the anus for better distribution (read: more money).

I'd like to hear the bands and labels who were "indicted" in issue #133 respond to their charges of selling us out and becoming just another fucking cog in the corporate world. Yeah, fat chance.

Joseph A. Gervasi, *No Longer A Fanzine*/ 142 Frankford Ave/ Blackwood, NJ 08012.

MRR,

What happened to Chumbawamba? Does anybody care? It seems that Agit Prop is history. All their new stuff is being released on One Little Indian, now just another "indie" major label front. Chumba's new music is half-assed at best. These records cost several dollars more than their Agit Prop releases and they don't come with inserts, lyrics or any information that the old Chumba was known for. Gone is everything punk about a great band who explored so many musical styles and combined humor with facts to slap us in the face and bring the point home.

What's left? Rave music to be consumed with smart drinks and "alternative" politics. Endless repetition of inane slogans ("I'm a time bomb, a ticking ticking ticking time bomb" ad infinitum) and other trite leftist spew. Nothing inspiring. No humor. No anger. Nothing.

I hate to write this about my favorite band—but what I hate even more is that it's true. Perhaps it's ridiculous to be angry at a hand that has given you so much. I don't suppose what they do now can invalidate what they did in the past. Yet, it fucking pisses me off. I could forgive them if they were just making shitty music. Nothing can go on forever. Every band runs out of new things to say eventually. But they're ripping us off.

I was thrilled when I saw their first One Little Indian release "Enough is Enough" (appropriate title, huh?) in the store. I picked up two copies, one for me and one for a friend who I was sure would be equally excited. I rushed home, put it on and it fucking sucked. Shitty overpriced rap music that came in a blank sleeve. I hoped it was a fluke, a one time only One Little Indian mistake. Then they did it again. Of course, I didn't pay for that one, but listened to it at the record store. More bullshit. And now they have just released an album called "Anarchy." I saw it in a catalog for the bargain price of $20. (Not to mention a comp. I saw them on that included the likes of Ned's Atomic Dustbin.) Fuck them.

Anyway, thanks for having patience with my ranting, though I'm sure many other people feel the same way, if not toward Chumba, then toward another sell-out that broke their hearts. Your June issue on major labels and the shit that comes with them was both enlightening and frightening. Chumbawamba and bands like them really fuck over the people who supported them for so long.

Biliruhin/ *Smell My Fingers* zine/ PO Box 191152/ Sacramento, CA 95819

Dear Tim

I am writing to THANK you for MRR #133. I have been reading MRR off and on for years but to be honest, I've never read it from cover to cover until this issue. I have lived in Seattle all my life, except going to school in Olympia between 88-91. Its been a weird time up here, as you well know and I have spent countless hours tying to comprehend what has happened to our scene. All I can think right now is I'm really glad I'm not in a band. Maybe its a selfish way to look at it, but I feel like I have (among with many others) been betrayed over and over by bands, labels, and zines that I loved and supported and then became in-accessible to me. I must've seen Nirvana 15 times but the last time was Halloween 91 cuz I couldn't stomach Nirvana in an arena. Green Day is just the latest example. I saw them the last 3 times they came thru Seattle, but this last time it sold out practically before I heard about it. I know everyone has similar sad, whiny stories and I don't mean to bore you. Its just that with all these feelings of confusion and betrayal, it was great to read the "major label" articles because they clearly explicated how/how these betrayals occur. All of the articles were well researched, intelligent and informative. Of course I'm still sad about losing my fave bands this way, but understanding the context makes it less bewildering. These articles connected the dots for me. I'm going to make sure all my friends in bands read this. Obviously a very important part of it is that the notion that a band will make more $ on a major is pretty much a lie. I sympathize with bands who are tired of scratching out an impoverished existence and its important to dispel the false notion that getting with a major will help you out of poverty.

Anyway, I got depressed reading the articles but I also got that "knowledge is power" feeling, so thanks. I will pass it along as best I can. The ray of hope that I have is I know that "we" are a lot smarter than the corporate world thinks we are. Thank you for many years of MRR and thank you especially for this one.

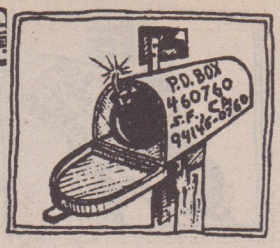
Megan/ Seattle

MRR,

MRR #133 was insightful and entertaining. Mr. Albini's article was well written. I agreed with everything he said and thought it was explained beautifully in a no nonsense manner. Yet is this true of just the major labels?

Aren't the indie labels just as bad? There are other reasons that bands sign to the majors besides money. (Although it is a major factor). Most people in bands would love nothing better than to create music and have it support them. That is a dream that is too often never realized.

Independents can be just as notorious, just ask Mr. Albini about Dutch East. The headache of dealing with an indie label would be enough to drive a band to a major. Who wants to record a record in an outdated crap studio owned by a hippie engineer who thinks you should sound like Jethro Tull. And because you don't make enough money at your full time job to do it right. The same job you'll lose when you go on tour and have half your dates cancel. The other half will be attended by crowds of four people. (The promoter and his roommates who he lets in for free). Then to make everything worth-



while, not knowing when your single or album will be released or if it will make it into stores. Then hope someone will review it (favorably), and that the indie will run a few ads so the record isn't forgotten as quickly as it's released.

Don't get me wrong, it's possible to succeed depending on what your idea of success is. There are respectable labels (Touch & Go, Dischord), but they are easily out numbered by the bad. You just have to keep your guard up no matter who you deal with and remember the reason you make music. I guess the title of MRR should have been "Labels, all your friends are already this fucked."

Thanks,
Michael Penne/ 605 N. 48th St./ Omaha, NE 68132

P.S. Never let Eugene go. His column alone is worth two dollars.

Dear MRR,

There was a lot of excellent advice given in the Major Labels issue of MRR. However, Steve Albini's guide to major label compensation needs some updating.

For any exclusive personal services contract, viz. a recording contract, entered into on or after 1 January l994, the minimum compensation provisions under California statute have been radically revised.

In order for a record company to hold someone to an exclusive contract, it had been necessary under California statute for the record company to pay a modest amount of money - $6,000.00 per signatory per annum - at any time prior to seeking an injunction preventing an artist's defection to another label.

Now for an artist to be held down, say on a 3 year deal, the artist must be guaranteed $9,000 in the first year, $12,000 in the second and $15,000 in the third year. If the artist gets dropped after an album, the compensation is still payable for years 2 and 3. If the artist makes it big in year 3 and the payments have not been made, the statute allows the record company to pay 10 times the amount owing, i.e. $360,000 per signatory to prevent the artist jumping.

On the more typical 7 year deal (2 albums firm with options for 5 more!), compensation is calculated a little differently. For years 3 through 7, $15,000 is guaranteed annually. So to drop someone after year 3, the label has to pay an additional $60,000 in guaranteed payments.

If the artist is still hanging after 3 years, though, he is entitled to additional non-guaranteed compensation: $15,000 additional during years 4 and 5 with $30,000 additional in years 6 and 7. So, in year 6 of his contract each band member must be paid a minimum of $45,000 to hold the individual.

Now this legislation clearly favors the major labels over the smaller independent labels. Their deep pockets will always them to put up the required monies without having to mortgage their future.

However, for those musicians still itching to sign with a major, they can at least benefit from this fig leaf of protection offered by the California legislature.

Anyone signing an exclusive recording or songwriting contract should insist on California law having jurisdiction. If the major label contract says "New York" is the venue, walk,

For the small indie label wishing to sign a group to anything other than a one-off, it's bad news if you're based in California or seeking to sign California groups.

Ten years ago I discovered multi-year contracts were a waste of time for a small independent label, unless you wanted to spend all your money, energy and time litigating in court 9 of 10 people will sell out The money and the stroking people receive as they become more successful hits certain buttons every time. The groups like Pennywise who stay when they can walk are very rare. And ultimately they're the smart ones

The upshot of the California situation is that indie labels will insist on obtaining publishing rights I do But you'll be covering that topic, in another issue, won't you?
Robbie Fields/ Posh Boy Music

Dear Gang,

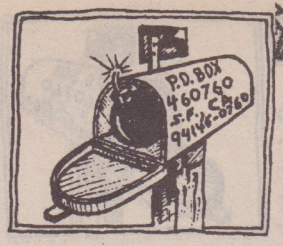
Greg Lane's brief, admittedly biased assessment of the "co-optation" was fun reading I thought, even the parts where he dumped on our record label. His general points were hard to disagree with——his specific examples and how they pertain to Matador Records, however, aren't nearly as black and white as he'd like you to believe.

First of all, Greg's query, "what if some corporate suck figured out a way to get into bed with an established critical independent label without anyone finding him there?", implies that we have tried to keep our deal with Atlantic some kind of secret. Articles in the mainstream & alternative press, logos on record covers, etc. are evidence to the contrary.

Secondly, Lane's assertion that Matador's "credibility" is in some part due to my "frequent and biting criticisms of major labels, their bands and the indie labels that 'go to bed with the majors' is a big reach. If Matador has any credibility, it comes from the label's artists and the records they make. Beyond a tiny bunch of 'zine-readers and industry sniffers, nobody gives a fuck about anything I have to say. Most of my criticisms have involved taking people to task for making bad music—or attacks on people in the industry who would try to use any variety of bullying tactics to get their way. I have been just as harsh on indie labels as majors...in fact, I've been more critical of indies that exist solely to get major label deals, which isn't exactly the same thing.

Another weird one: "Atlantic is quite content, however, to profit from Liz Phair and Pavement, both of whom thought that they were on an independent label." Regardless of whether or not you consider Matador an indie, to imply that either artist has been mislead is completely fucked. Both of 'em were fully aware of our discussions (and eventual signing) with Atlantic. Neither owed us any additional records other than the one-offs each had already finished. Greg's claim that "once a Matador 'indie' band is profitable, Atlantic, the company that pays for everything that a band does, is in a great position to force them to sign." would certainly come as news to both

Pavement and Liz Phair, each of whom were free to make records for whatever labels they wanted to. Pavement chose to do another one off, Liz chose to sign a longer term deal; both were hotly pursued by other labels (mostly majors) but chose to work with us again. Neither took less money as a result. The "strategic advantage" Lanes speaks of exists, but I'd prefer to see it as something less sinister—Pavement and Liz Phair kept working with us because we had already demonstrated that we could represent them



in a way they felt comfortable with.

My favorite part of Greg's piece was when he summed it up by saying "Fucking it up means corporatizing, homogenizing, commercializing the honest artists and music out there. True underground music does not and cannot support the corporations that they exist to resist." Looking over a short list of bands who've released titles through Matador/Atlantic (The Fall, Unsane, Yo La Tengo, Moonshake), I think you'd be hard pressed to cite an example of an record that sounds homogenized—these are hardly your typical major label records. As far as charges of having "commercialized" our 'indie' artists like Thinking Fellers Union Local 282, Railroad Jerk, Chain Gang, Come, Jon Spencer Blues Explosion, etc., I suggest you ask the artists themselves how much pressure they've been under to change their sound or image. I realize this whole "we're-the-exception-to-the-rule" thing sounds fake and naive, but like I said, ask the bands themselves. I doubt they'll say we're perfect, but I also doubt anyone will have a story about record company interference—on the part of Matador OR Atlantic. In fact, since our deal w/ Atlantic was signed, the standard complaints bands had made in the past (records coming out late, new records going out of print, difficulty finding records in small towns and big record chains, slow royalty statements and checks) aren't nearly as common.

I think my comment about Matador "dealing the indie scene a low blow in the crotch" was a piece of sarcasm taken out of context. Or maybe I was stoned or just woke up. Hey, we still sell direct to non chains stores and anyone else who doesn't want to buy our stuff from WEA or ADA, We still sell records to distributors like Revolver, Cargo, K and Ajax. We still press 12" and 7" vinyl. We still distribute CD's, 7"'s, videos and 'zines for folks like Silt Breeze, Flying Nun, Rollerderby, Amarillo, Nuf Sed, Table of the Elements, Teenbeat, Pop Narcotic, Drag City, Remora and countless others. Our profit margin on that stuff doesn't even pay for toilet paper around here, never mind all the phone calls, packing, dealing w/ returns and accounting etc. (I'm sure our colleagues at Revolver and Cargo know what this is like). We do it for a bunch of reasons....we like the stuff...some of these people are our friends...and most importantly, some of these records wouldn't be heard any other way. We help labels like Radial, PCP and Scat manufacture their stuff... hardly an Atlantic-inspired notion to "horn-in" on the indie market. The majority of the records we carry are ignored by large publications like *Spin* as well as MRRI. There's nothing wrong with covering whatever you want to, but the rest of us are trying to make a difference in our own way...

Admittedly, we have a partnership with a large company (Atlantic) that is involved with all kinds of stuff we can't stand (Evan Dando, Julianna, White Lion, Mr. Big, etc.). But they leave us alone and so far have kept their word about creative decisions. Any business blunders (ie. the Moonshake and Fall "bombs") were entirely OUR fault, not Atlantic's. It was our decision to release unusual records by these little-known (OK, maybe not the Fall...I guess poor sales history is a better way to describe it) overseas acts...Atlantic tried to talk us out of it, but we were naive and too confident. But it was Matador and Atlantic who lost money on those titles—neither band have been hit with a clean-up bill, and neither artist is prevented from releasing new material (in fact, we think we're gonna sell more copies of the new Fall album via independent distribution than we sold of the last album via WEA). But there are LOTS of large companies involved with stuff we can't stand—Relativity and Caroline are wholly owned by majors and neither have been perfect in paying their bills on time (they both have in-house labels that receive preferential treatment). Dutch East India has it's own unique history that I'm sure everyone knows about. Southern Studios spent years giving Relativity (then Important) a 30 day exclusive on new Dischord titles. For years "independent" labels found themselves dependent on distributors like Systematic, Sounds Good, Rough Trade and JEM...and then found themselves up shit creek. I'm not saying having a purely DIY label is impossible...but the bigger a label gets, the harder it becomes to pull it off properly (just ask SST, Twin/Tone, DB, Ace of Hearts, Rabid Cat, Subterranean, etc.). Dischord and Touch & Go deserve loads of credit for putting out great records and treating their artists fairly, but even these honest companies have done plenty of business with distributors who have ties to majors.

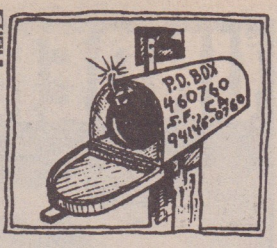
Finally, Greg's assertion that "true underground (underline added) music does not and cannot support the corporations that they exist to resist." sounds nice, but it doesn't really take into account why some of our bands make music. While Greg might personally "exist to resist", musicians like Yo La Tengo and Liz Phair exist to write songs about things that are important to them. They exist to get their ideas (musical and lyrical) out to as many people as possible. If they can do that without the input or interference of a record company in the process of writing, recording or performing, if they can direct their own videos, design their own advertisements (and decide where they are placed), design their own record covers, write their own bios, etc., in what way are they being untrue to themselves? If they can record for a label that respects their intelligence (as well as that of the listener), where have they messed up?

Our alliance with Atlantic is an uneasy one, but it's not as though a label like ours has a built-in network to depend on any other way. Even during the 3 years prior to the Atlantic deal, Maximum Rock'n'Roll would not accept our advertising. Few, if any, of our records were reviewed in the magazine, and the few that were often were dismissed as lame college rock. I spoke with Greg Lane (who isn't really named Greg Lane) because I figured the magazine's readers deserved some answers—that maybe the old guilt-by association thing wouldn't wash. In spite of Greg's one-sided article, I'm still hoping the same thing. thanks,

Gerard Cosloy/ Matador Records/ NYC

The response from Greg Lane:

I am pleased Gerard Cosloy got such a kick out of my article. My general observations about the various evils of the corporate music industry are certainly not original, but I am glad he agrees with them. As to the specifics of the Matador/Atlantic deal, I agree that they are not black and white—that is exactly my point. The deal is muddy and confusing, which is why I wrote about it. I was responding not to secrecy, but to confusion and misinformation. I think that both the article and Cosloy's letter help clear up the issue. For the sake of further clarity, I



will try to address each of his points briefly, but I think that the article and the letter stand largely on their own, and the reader can make up his or her own mind.

Cosloy claims that Matador's credibility is not due to his criticisms of the industry and that he has been critical of "indies that exist solely to get major label deals." Whether "nobody gives a fuck about anything" he says or not is a strange attitude indeed for someone whose label and reputation were so clearly built on exactly that. The "credibility" the majors so hanker for is very much created by what people like Cosloy (used to) say and do. And when Atlantic signed Matador, Matador credibility was the most valuable asset they acquired. I noted his past critique to show that two years ago, he would have railed against this deal. The phrase "in bed with the majors" is his, not mine.

He claims that Liz Phair and Pavement were not subject to pressure from a strategic advantage that he admits exists. I hope they weren't, but if Atlantic does possess such great leverage, then it is inconceivable that they, as a profit-maximizing entity, would not use every tool in its arsenal when negotiating with those bands. Perhaps that is why Pavement went to such lengths to craft a peculiar and unique record deal (as he detailed a simplified version of it: Pavement pays 50% of everything and gets 50% of all profits —which means they pay for less and make more than other bands [see Albini's piece in MRR 133]). Or maybe Pavement and Liz Phair will get screwed just like all the other bands on major labels—and they will have Matador to thank for delivering them to WEA

Cosloy insists that Matador's special relationship with Atlantic still allows for bands that are non-homogeneous and non-corporate. And yet two of the "unusual" bands he lists, Moonshake and the Fall, both lost the support of the WEA system after they failed to perform, that is, bring in profits for Atlantic. That is why they "bombed:" If a band does not sell on a mass scale, the corporation will not waste any more money promoting it. When the label decides to stop promoting a record it released, it may be a good business decision for them, but I'd say that band is screwed.

Corporate rock necessarily appeals to the lowest common denominator of a given market's preferences —that's its nature as a mass-market product. Bands don't always have to be told to change their "sound or image" to do this (Liz Phair certainly wasn't) because the corporation can quickly and easily create the necessary image for them. And the content of the music? Well, content has never mattered much to major labels. Image is (almost) everything in corporate rock, which is why Pavement can rail against the music business and Atlantic will laugh all the way to the bank. The fact is, most bands do wash out their sound on the "advice" of their label, but in the end commercialization is about profits, regardless of how the music sounds or what it says.

The fact that the music industry is now controlled exclusively by six gigantic companies should, in and of itself, signal to Cosloy that there's something wrong. That's what some people call "cultural hegemony," and that's exactly what independent music once declared itself against. Whether the corporations allow you a free hand every now and then or produce a culture-product that we all enjoy matters little in comparison to the fact that, ultimately, what we think and listen to will be determined by the business necessities of six conglomerates.

Cosloy points out that Matador still participates in the independent scene, and asserts that his comment about the relationship between him and the "indie scene" is out of context. Maybe he was stoned when he called for our last interview—or maybe he remembered for a moment what it's like to run an independent cultural operation in a country where it is virtually impossible to manufacture and distribute books and records without the help of a gigantic corporation. All he has to do to remind himself of this is turn on the TV every once in a while: where's the independent thought, the real criticism, the nausea so many people feel about contemporary life? So Matador has joined the corporate lockhold on what we see and hear. And as long as the big six major record labels can keep tentacles in the independent scene, they will profit from it when the profits are there (WEA gets 50% of all of the projects he lists, toilet paper or no), they will enjoy ready access to (plus adequate leverage over) the next Nirvana, and they will retain control over the economy of the music industry. And Matador delivers it all to their doorstep .

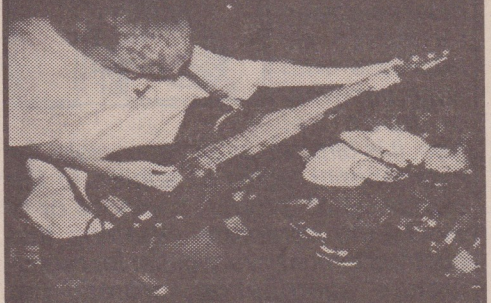
Cosloy notes that, for years, independent labels have been forced to do business with large unsavory companies.

Yes, it is difficult, even impossible, for independent labels to adhere to the standards of "proper" business or to evade the corporate oligarchy that controls almost every outlet for manufacture, distribution, promotional press, etc (see "Corporate Rock, Punk?" by Brian Zero, MRR 133). But Cosloy's solution, welcoming the corporate embrace rather than continuing to resist it, hardly seems a sincere means of dealing with the problem.

Resistance to corporate hegemony "doesn't really take into account why some of our bands make music," Cosloy writes, noting that he does not force bands to be "untrue to themselves." Naturally, "resistance" doesn't mean singing about bomb-throwing and it doesn't mean that you have only one reason to do what you do. Bands have all sorts of unknowable personal and political reasons for singing, but the point is, all the bands that we call "underground" can be grouped together for one general reason: they share an adversarial stance against the way the world we live in is constructed. And at the center of that world, determining the way every poor sap in suburbia will live their lives, is the system of mass communication. Cosloy shouldn't kid himself into thinking that that system is benign; it makes people's minds more than school, church, or family nowadays. And the music industry is an important, and particularly repulsive, arm of that system. The hope that it can be made to issue something good and worthwhile every now and then doesn't justify the system as a whole, and the fact that some rock stars may get to be "true to themselves" (wasn't that a Pepsi slogan back in the early 1970s?) can hardly justify making peace with system whose purpose is to deny individuality to so many millions.

Gerard Cosloy is undoubtedly one of the most talented people in independent rock these days. But he is mistaken to believe that he can manipulate the Great Manipulators themselves; the majors are hungry, and they are well-versed in swallowing operations like his. There is a thin but distinct line between unknowing victim and apologist; I hope Cosloy realizes what is happening before it's too late.

UNDERTOW



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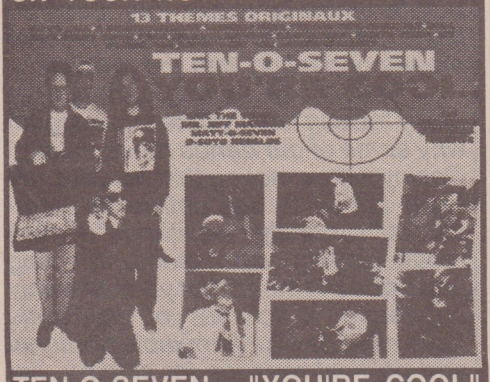

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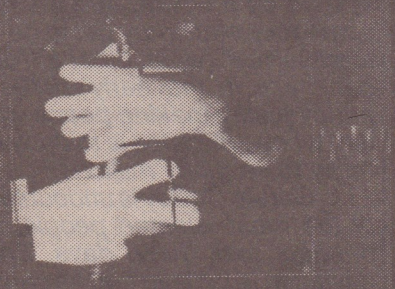

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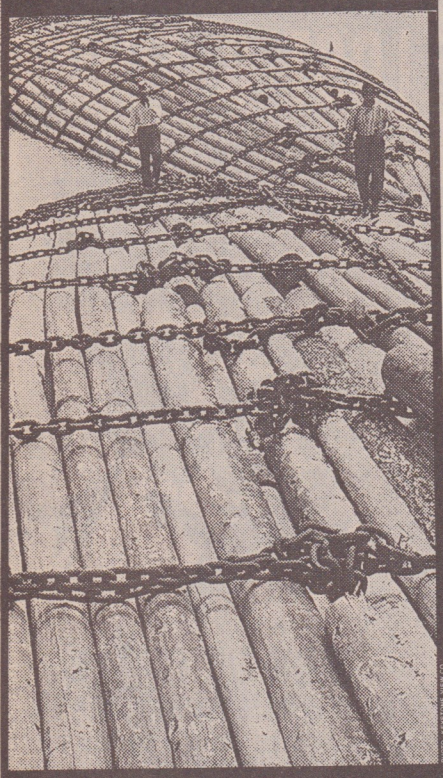

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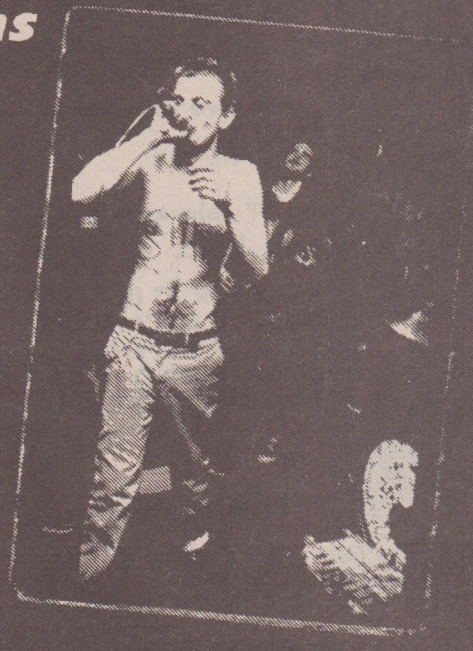

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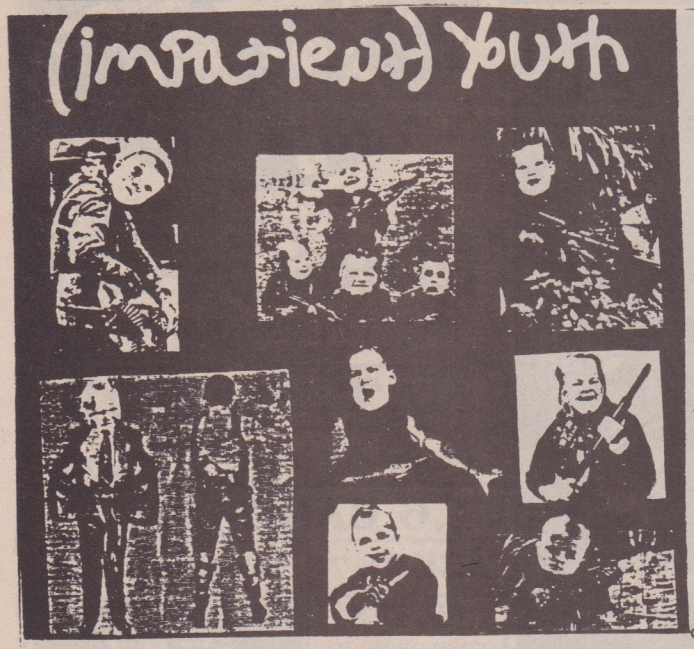

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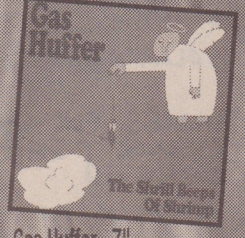

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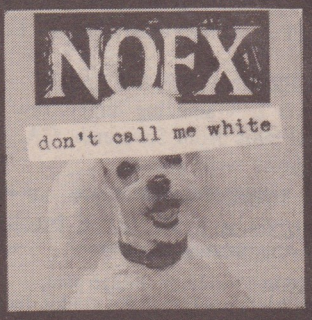

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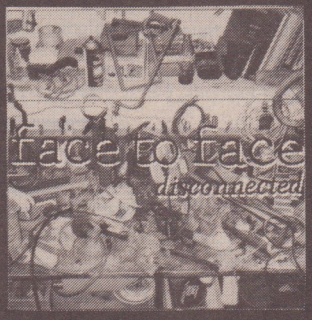

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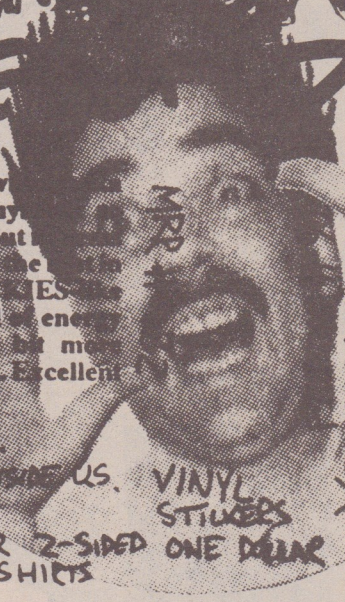
16-home. general feeling of failure.

SCARED OF CHAKA - DE[illegible] 7 INCH -



I don't know w[illegible] is or why these guy[illegible] scared of him/her, but [illegible] to have brought out the [illegible] them. Sort of a DICKIES-like zany approach, full of energy and wit, though a bit more hardcore of [illegible]. Excellent debut. (TY)

Fast hard punk, but not hardcore - or at least I wouldn't lump them there, although the screaming male vocals could easily qualify them for that category. The songs themselves, however, are on the melodic side recalling elements, although only distantly, of bands like the Buzzcocks, Richard Hell, etc.; to name a few old- timers that this band seems to have been influenced by. As far as up- to- date references are concerned, it's also a bit like Green Day. Anyway, this band could be a great cross-over bridging the gap between hardcore and pop (Shane would you say its melodicore?). The song collection here is quite eclectic, so that should explain this cochamamie reference list. Should appeal to the poppy- hardcore as well as the pop/punk world. - Michele

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V/A This Inheritance Must Be	Refused	LP	4.55	Hopscotch
V/A	Volume	CD	7.15	Liquid Meat
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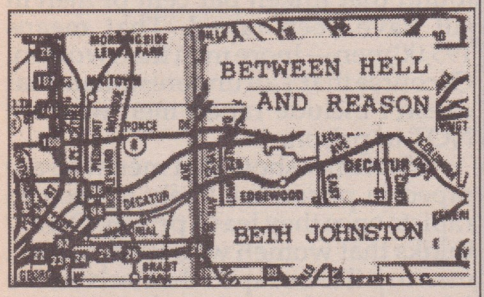
As of 5:23 PM CDT, 6.4.94, NOFX suck and anyone who likes them is a dildo. I realize that this brands most of the punk community and all of my friends as dildos, but hey — i don't invent this stuff, i just expose it, dildos. For the record, NOFX have always sucked. They sucked when i saw them as a three-piece in 1986. They sucked when i saw them as a five piece — with three guitarists (none of whom were named Van Zant) in 1987. They sucked when i saw them as a four-piece a few years later, when one of them was banging that blonde chick from Babes In Toyland (worthless as well, but, to her credit, she did pose as one of the bondage babes on the back cover of the "LIVE: The Godlike Power of the Pagans" LP), who, after introducing them at Howard, Wisconsin's now legendary Kutska's Hall, hoisted her shirt to reveal her twin aureoli pasted over w/NOFX stickers a la Wendy O. They sucked then, they sucked now, i am quite steadfast in my belief that there has not been and will never be a time when NOFX do not completely, utterly, and comprehensively SUCK. NOFX have sucked for a long time, but i have never really said anything about it because A) i know lots of bands that suck, it's not that original of a sin; and B) it didn't really begin to BUG me until people started foolishly putting forth the view that NOFX don't suck — which is happening these days with alarming frequency. This is not right. Not right at all. It dims my otherwise morbidly sunny view of the punk populace to see all these kids who in most other respects seem at least mildly intelligent prancing around all decked out in NOFX garb — Youth Of Planet Earth! Heed my appeal! YOU'RE BEING SLICKERED! CONNED! LED ASTRAY! SOME GOD DAMN THING!!! I go to parties. Music is playing, and people are sitting around, burned out. Suddenly, some part-time brain surgeon slaps on a NOFX disc. Everybody's ears perk up. Soon, the crowd is singing along, exchanging high fives and bodily fluids. Eventually, there is full-frontal nudity, public urination, and illegal discharges of firearms and other items — all because of NOFX. Jesus, in pity's name, WHY THEM? Why not the Rip Offs, Teengenerate, Head, the Humpers, the Devil Dogs, the Didjits, the Lee Harvey Oswald Band? Why can't the kids lose bladder control over a fucking PUNK band, and not this plastic-ass (?) pseudo-punk jerkoff-core BULLSHIT?? Always up for a bit of field research with Today's Now Youth, i ask 'em: "How the FUCK can you LIKE this crap?" They invariably respond "How the FUCK can you NOT like this crap?" As some of the more astute members of The Readership may have picked up on, were i a man who (not only resembled a gigantic grasshopper but) was paid by the word, i should be a splendidly wealthy fellow indeed. I fairly explode with jag-off musical theories which i am liable to expound upon at great length given the opportunity, and there are very few situations when my word keg merely spits foam. Unfortunately, much like an erection, my verbal panache and neo-Vulcan savoir faire have a troubling habit of deserting me right when i need them the most: when the tables are turned and it is i who needs to justify my position on NOFX, all i can do is yelp "It's fuckin' BULLSHIT!" and walk away disgustedly. This is not what i consider to be a real solidly grounded argument, and i hate that. I walked into a record store a while ago, and heard something playing that mildly tickled my fancy. I asked the magenta-haired goober behind the counter who was responsible for the semi-swell tunes, and he replied "NOFX." I listened carefully for about three more seconds, then added "this sucks" (i hear this has been happening with the new Vanilla Ice record, too) (well, I'M SORRY, but it DID suddenly sound sucky once i found out who it was! This may not be rational, but GOD DAMMIT, that doesn't make my righteous indignation any less real!). Needless to say, as NOFX's most outspoken (and only) critic in a community full of NOFX-heads, news of this embarrassing incident spread quickly, further undermining my case. The pattern repeated: i would hear NOFX playing everywhere. I would voice my disapproval. I would be asked to explain why i thought they sucked. I would grumble a little, and slink away with my tail between my legs. Articulating NOFX's suckiness became my Achilles' heel, my Green Kryptonite, my little DeathStar laundry chute that Luke somehow shot the missile down with all the tie-fighters on his ass. With my REALLY REALLY GOOD band, BORIS THE SPRINKLER, somehow seduced into accepting an opening slot at an upcoming NOFX show in town, i became even more vocal in my criticisms of NOFX, and more frantic in my pursuit of One Good Reason to hate 'em. My first break came when, in the midst of laying out an ad at work for the magenta-haired goober store's impending sale on NOFX records, i realized that none of their album covers were punk in the least. First off, they were all done in full color. Over the centuries, there have been a few brilliant punk rock album covers done in full color (Damned, Buzzcocks, 999, X-Ray Spex); on the whole, however, the full color thing is a little too spoiled, too indolent, too bourgeois or however the fuck you spell that word to generate that primal, harsh-but-candy-coated minimalism that visually evokes punkiness. To the stupid, NOFX's album covers seem punk because they depict quasi-punkly subject matter like dominatrii and condoms; however, real punk records don't HAVE "quasi-punkly subject matter" on the cover — just a picture of the BAND. The cover for "S&M Airlines" is, essentially, just an updated version of the kind of shit stoners would have painted on the sides of their vans in the 70's; the "King Kong Kondom" packaging for "Ribbed" is in the idiotic tradition of that Grand Funk Railroad album that looked like a big coin, and that Alice Cooper record that looked like a big wallet. Kind of a Bill Finger thing, if you follow (and i'm sure you do). In any event, their album covers are NOT punk, they're updated 70's rock bullshit. Unfortunately, in an era when album artwork is so small and inconsequential that people hafta watch TV to get a visual feel for a band, this argument cuts little mustard. Plus i seem like a fucking WANKER talking about it. Angle #2 concerns NOFX's songs not being able to exist outside of a preconceived punk rock context — in other words, were there no punk scene, there would be no reason for NOFX to exist. If punk never happened, the Rip Offs and Devil Dogs and Muffs and Teengener-

ate might very well have come along anyway — not so for NOFX; they were created in a pre-existing punk rock context and would cease to exist without it. THAT seemed a little thin and metaphysical, plus kicks Head's bucket as well. I needed something a little more visceral, more damning. More punk, in any event. [TANGENT: at this point in time, i could get away with claiming that NOFX suck because they're on Epitaph, and, if your band's on Epitaph, your band sucks. However, at the time i was attempting to piece this shit together, i was under the impression that Rancid, who were signed to Epitaph, did not suck. As i have recently received a promo copy of the new Rancid CD, i am happier than a pig in shit to report that this is no longer the case: Rancid fucking BLOW. Their new album is so limp it makes "Our Bodies, Our Selves" sound like "Never Mind The Bollocks" by comparison. I got RASPBERRIES records that rock harder than the new Rancid! Shit, i got PEZBAND records that rock harder than the new Rancid!!! (Actually, i set that up backwards; i should've mentioned Pezband first and the Raspberries second because, as you know, Pezband rocked harder than the Raspberries. Actually, the Raspberries are kind of overrated. Actually, i do not have a whole lot of Raspberries records that rock harder than the new Rancid. But there are a few. HEY, LET'S NOT LOSE SIGHT OF WHO WE'RE CASTIGATING!) Yeah, that's really great how the guy sings every fucking song in that goofy Jamaican Longshoreman voice. Whattabuncha fucking cornballs. You people actually take this shit seriously? And here i thought people from Illinois were mongoloids! Oh, yeah, that's SO fucking PUNK that they use a busted, fucked-up typewriter (i believe it's the same one that used to belong to Cheap Trick and Clash at one point in time) to type up their song titles for the CD graphic, then they print it up using THREE COLORS of ink! Who the fuck uses three colors of ink for a CD graphic (the thing that's actually printed on the front of the disc itself)? Fucking nobody. Almost every CD — major or indie — only uses two colors of ink (sometimes just one) on the disc, and here these bozii are going for this low-budget, hard-ass punk look and they're actually using a MORE elaborate and extravagant packaging job than the next schmoe! Truly sad. I pray for your fucking punk rock souls, unilluminated dipshits. UM, where were we? Oh yeah, as of 7:42 CDT, any band on Epitaph automatically sucks. Unfortunately, like the Germans bringing news of a truce that Lee Marvin kept stabbing, this news comes too late to do me any good, NOFX-wise. Worse yet, as i understand it, Gas Huffer have signed to Epitaph, and will soon suck. Sorry, boys, but we gotta start playing hardball. As of 7:43 CDT, 6.4.94, anyone who buys any record on Epitaph is out of the scene. AND I MEAN IT!!!] Daunted, i decided that my case against NOFX was gonna hafta be decided in the time-honored way of our forefathers: my band, BORIS THE SPRINKLER, was just gonna hafta blow their plastic ninny asses off the stage at the Orpheum, and that's all there is to it. After we had lain them to waste, folks could figure out the reason why WE rocked and THEY sucked for themselves, and i wouldn't hafta dirty my hands any further. Sounds like a plan. The Big Gig rolls around, and i make my way to the theatre on my own. Like most run-down old movie theatres that now host live entertainment, the Orpheum hosted live entertainment before it was a movie theatre. This means there are dressing rooms a-plenty. However, there is only one "good" dressing room — only one that comes with its own private toilet and shower. Since i like to shit a lot, i always make sure we nab that one when we can. Since we're local and know which dressing room to head for, we can almost always get it — even when we're the flunky opening band. We are the first to show up, and i am dismayed when i notice the rest of my band have put our stuff in one of the subpar rooms. "Fuck this shit," i announce, "we take the good room." "Don't you think NOFX is gonna want the good room?" comes the response from the peanut gallery. "Fuck NOFX" say i, strewing our personal items about the floor of the big dressing room to give the impression that we're solidly encamped. With a little luck, they won't even know there is a good dressing room, and i can shit in peace all night. My reverie is broken by the sound of the backstage door flying open. 'WHERE'S THE LOAD-INS? WHERE'S THE BATHROOMS?" hollers some imperious looking fuck in a Green Day t-shirt. "Load-Ins?" Yeah, you know, stage flunkies to bring in NOFX's equipment for them (he asked for load-ins before he asked where the bathrooms were! That's dedication!). Someone goes to rustle up some flunkies. Someone points him in the direction of our bathroom. Shit. I know this fuckhead is gonna demand the good dressing room now that he's aware of it. Now i gotta shit down the hall like everyone else. I know that, being the "headliner" and all, NOFX are technically entitled to the good dressing room — but all the same, you would think that the "first come, first served" thing would swing a little more weight in this case since, well, you know, we're punk and all like that. Somehow, however, it just doesn't seem reasonable to expect a guy whose first words were a crabby demand for load-ins to be particularly interested in good sportsmanship. I decide that this is a good time for me to take a walk to the gas station, since i know there is no way i'm gonna be able to stay civil when the jerk demands we take a different dressing room. I thrust the backstage door open. It is still early. There should be hours of sunlight left. I exit the theatre into TOTAL FUCKING DARKNESS. As there had been a solar eclipse earlier in the day, my first impression was that Solar Eclipse, Part Two was upon us. Or is it just getting dark earlier? Perhaps the Apocalypse is early? I attempt to walk out into the alley, but my path is blocked by a huge, vibrating sheet of metal, which seems to extend infinitely in every direction. Craning my neck, i notice that there is still a sliver of daylight sky visible directly overhead — so, leaving a trail of SweeTarts, i walk along the side of this throbbing tin wall for a few miles, until i find myself blinded by unfamiliar sunlight when i finally get to the wall's end. As the spots faded and my eyes adjusted to regular lighting conditions, i realized my plight: I HAD BEEN STANDING IN THE SHADOW OF NOFX'S TOUR BUS. Three city blocks long, it must be a bitch to park. "Ah HA," think i, "i could hate them because they have a really, really, really, really, really, REALLY big tour bus!" But no! God dammit, this is something BIGGER than a tour bus, if that's possible! I gotta prove that their MUSIC sucks, not that they're a bunch of pampered dildos! I gotta take these fuckers down BY THE BOOK! I return with a 44 oz. Diet Pepsi, and a three-count bag of day-old apple frit-

ters. I sit on the pavement on the light side of the tour bus and eat my supper. The NOFX guy with the dreadlocks eventually exits the bus with a chick bearing that traditional rock trash look — you know, the look that makes it unclear whether you should pop a boner or puke on her black leather pumps. "Excuse me, sir" i say, rising. NOFX have played Green Bay a million times. This is the first time i have actually spoken to a member. I have generally kept my distance, for fear of getting Loser germs on me. "You should really title your next album 'So What If We're On Epitaph'." The guy grunts and walks off with the chick. Maybe he didn't get it. See, back when Mystic Records was known as the home of generic hardcore, NOFX put out an EP on Mystic called "So What If We're On Mystic." The stupid thing was that NOFX were the archetypal generic Mystic hardcore band at that time. See, now that they're on this bigger but equally lame label, it would be really funny to update the title, if only because there are many people who do not yet realize that Epitaph = Lame. Of course, they got kind of a tour bus/rock trash habit to support, so i wouldn't be looking for "So What If We're On Epitaph" any time soon. Besides, it's the Offspring who are the archetypal generic Epitaph bullshit band, not NOFX, who are in a class by themselves. It is still early. Kids are lined up for miles. Soon, i will SHOW THEM! I will prove by EXAMPLE that NOFX are frauds and gimps and charlatans! We will rock so hard NOFX will be scared to leave the fucking tour bus!!! Eventually, we go on. We suck. We bite so hard that the only hint of a NOFX-bash i get in is an Andrew Dice Clay-ish "Liza and Louise? I FUCKED 'EM! Ho!" before "Gimme Gimme Grape Juice." I am ruined. NOFX have won their final triumph. Now i'll probably have to scrape up twelve bucks for a t-shirt. I'm Winston. They're Big Brother. "Please, sir, take the rat helmet off my head! I'll buy your stuff on CD!" I'm a beaten man. And yet, i was so sure that i was right and they were wrong. I was positive that they were missing something vital, something un-do-withoutable, some fundamental, elusive hoop-de-do... Wait a minute! Did i just say "fundamental, elusive hoop-de-do???" Well, no, i wasn't speaking — i was thinking. But was i thinking it? Why, yes! Yes i was! "FUNDAMENTAL, ELUSIVE HOOP-DE-DOO," clear as day! Don't stick a fork in my ass yet, pal!!! For the record, the term "fundamental, elusive hoop-de-do" was not coined by yours truly, although i wish to God it was — "fundamental, elusive hoop-de-do" comes from R. Meltzer's immortal "The Spirit Of Wrestling" essay — which served as liner notes to the Dictators' live "Fuck 'Em If They Can't Take A Joke" album, the only record i own on vinyl, disc, AND cassette (inexplicably, the cassette has the best fidelity!). "Fuck 'em" is easily one of the best live records of all time — challenged only by Cheap Trick "At Budokan" and the Heartbreakers "Live at Max's", really. "Fuck 'em" is arguably the best live album of all time. There will be no arguing over "The Spirit Of Wrestling," however — it is, far and away, the porkiest prime cut of rock writing to ever emerge from the primordial word bog. Liner notes, interviews, articles, biographies, record reviews, columns, schmolumns, Haystacks Balloon, Eric Bloom — they ALL go under the thunder (under the seltzer?) of Meltzer (although the vinyl is from some goofy foreign country and the liner notes take a pounding in transcription). I practically know "The Spirit Of Wrestling" by heart. In it, R. explains — convincingly — what it was that rock had lost in the pre-punk 70's: yep, The Spirit Of Wrestling. R. also details — convincingly — what it was the 'Tators were first to re-introduce to the squared circle of rock & roll: uh huh, The Spirit Of Wrestling. Historically, most punkologists (both yesterday and today) have stuck the Post-It™ note bearing the inscription "Forefathers Of Punk" on the New York Dolls. R. explains — convincingly — that the Dolls LACKED The Spirit Of Wrestling, hence were never more than 1/3 punk to 2/3 glitter, hence really little more than "phonus balonus punko b.s." — 'twas the mighty 'TATORS who were the gen-u-wine article. The Dictators begat the Ramones who begat all else just as surely as the Crusher and Bruiser begat the Road Warriors, who played the pivotal Ramones-role in modern Mat Action. I hope i don't hafta paint you a picture: parallels are suddenly emerging out the ass! If i could just find a way to prove that NOFX lack the Spirit Of Wrestling... but how? It certainly ain't gonna be by out-rocking them tonight, i'll tell ya that much. I ponder a while. Fuck it. I'll just go ask the creeps. I walk backstage, to the good dressing room (which i miss already). A hand-scrawled sign on the door proclaims "NOFX DRESSING ROOM! KEEP OUT! THIS MEANS YOU!" I assume they are either doing dope or fucking each other. And shitting. So i wait. Eventually, the guy with the dreadlocks emerges. "Pardon me, sir," i gush, lamb to the slaughter, "but does your band have The Spirit Of Wrestling?" I say this in as neutral a manner as possible. I do not want him to be misled by weighted inflections. He must fuck this up on his own. The dreadlock guy thinks about this for a while. "Huh?" The dreadlock guy is none too quick on the draw; i'm surprised the rest of the band doesn't make him ride the short tour bus to gigs. I repeat it for him, slowly: "Does... your... band... have... the... spirit... of... wrestling?" "No, we have the spirit of hockey." Okay, i wish it would've been "the Spirit Of Kickboxing" or something, but, all the same, THE GUY WITH THE DREADLOCKS HAS DENIED THE SPIRIT OF WRESTLING!!! NOFX OFFICIALLY SUCK!!! (the Popeye theme plays, my biceps balloon to the size of NOFX's tour bus, i spring a woody the size of a surfboard, my band gets signed to Sony) (etc.) Of course! Of course! These fucks wouldn't know a Dictator from a Depo-Nazi! They wouldn't know Handsome Dick Manitoba from Vancouver, BC! They're rootless, soulless, hollow vendors of phonus-balonus punko b.s.! They bring credit cards to whorehouses! They are "punk rock" created by people lacking in the Spirit Of Wrestling for people lacking in the Spirit of Wrestling! Plus their tour bus is too big. They're out of the scene. Two days later, i have rounded up all NOFX promos ever sent to me (most still unopened), and am making the rounds of used record/CD stores. "How can you not like NOFX?" says the bleached blonde goober behind the counter, "They have a song called 'Punk Guy' where they mention Green Bay! That's pretty punk!" "They don't have the Spirit of Wrestling. Gimme my fuckin' four dollars and shut the fuck up." Mulling the song title "Punk Guy" over as i count my cash outside, i double over with laughter as i finally become aware of what it was that put me off to NOFX in the first place: Lord in Heaven, they sound like a "punk" version of the

DEAD MILKMEN! Enjoy the rest of the tour.



I wonder how many MRR readers even took notice when Oliver North won the Republican bid for Senator in Virginia. So what? Who is this guy? I mean, he's not in a band, right? And he's not being courted by a major label, either.

So why should we care? We already share the common belief that politicians are lying scum. It's just so horrifying that a majority of voters in Virginia want a convicted, unrepentant felon to represent them. His nomination heralds an ugly era in politics that the combined forces of Republican conservatives and the Religious Wrong have been promising. Hell-bent on reclaiming government and returning society to mythical 1950's simplicity, these bigots are raising big money "war chests" and waging deceitful campaigns for office in every state and county in this country. Neanderthal Ollie's getting the green light in Virginia should serve as a call to arms for all of us.

So why, again, is this matter important to the punk underground? What kind of threat to our freedom or our lives does the Conservative/Religious Wrong's push for office offer? Just the fact that we have no place in their tunnel-visioned view of life should be sufficient incentive to fight their takeover efforts. In fact, Oliver North made a telling statement in his victory speech when he said "Virginians are tired of a ...White House governed by a bunch of 20 something kids with a earring and an axe to grind." Now does the picture seem clearer? These people have no tolerance for individuality, much less diversity. Other than obvious measures like making abortion illegal again and repealing women's rights and gay rights legislation, and instituting .mandatory school prayer, what else could the Conservative Wrong do to change life as we know it? You name it. They intend to change every aspect of it. They believe the US should be reestablished as a Christian nation, and that's the path they plan to take to "save" it from the violence and crime and rampant social problems that are scaring the hell out of most people. Nevermind that our capitalist economic system (so articulately critiqued by Tim in MRR #132) is responsible for our-rampant and innumerable woes. That system made them rich and powerful and to hell with the rest of us. The only reason they're concerned now is they fear that Clinton's proposed social and 'economic changes will dethrone the ruling-class monopoly on power and economics. I'm not a Clinton fan; he was merely the more tolerable of two bad choices. But any fool can see that he must scare the shit out of both the Republican conservatives and the Religious Wrong, because they're attacking Hilary and him with utter vigilance.

It's hard to want to take people like Pat Buchanan and Pat Robertson/Moral Majority seriously, buy since they're behind all these stealth candidates, as well as overt candidates like Oliver North and Dan Quayle, we're going to have to wage a meaningful resistance. The personal is political. That phrase was coined by the women's movement, but it's true with this issue as well. We've got to fight and push back this conservative tide of bigoted opinion that's washing over the States. Our counter-culture is seen by them as part of the problem, and if we do nothing to impede their progress, we're looking again at more economic decay, plus social restrictions on the way we look, what we do, what we say, what we listen to, what we read, et cetera ad nauseum. Remember, these people are famous for banning and outlawing what they don't like or don't understand or appreciate. Getting rid of freedom and rights is the only answer they use on what they perceive as problems.

Specifically, it's time to pick an organization to join and help fight the bigots. Now, more than ever before, these organizations need active members as well as money to work against the spread of bigot-power and control. Pick a group, any group: the ACLU, ACT-UP, NOW, NARAL...the list is long and distinguished. Give your time, if you can't give money. Small efforts like writing letters and making phone calls to legislators, standing in picket lines, and participating in marches make a big difference in resisting the steamroller tactics the right is so fond of using. If you're not registered to vote, get your ass registered and vote in every local election, no matter how small or insignificant. Groups like the League of Women Voters prepare and distribute information on candidates and their stances on issues, so voters can make informed decisions. It's all free—what are you waiting for? Too many times, rightist intolerants win local elections because so few in opposition bothered to show up to vote against them. Apathy actually helps them win. At this point, it doesn't even matter if you hate the 2-party electoral system we use. With stakes this high, we all have a duty to participate, if only to effectively block wins by intolerant conservative bigots.

All of this seems so silly. Why should we have to defend rights and actions and lifestyles that are already legally guaranteed? We already have the right (at least in rhetoric) that allows us to speak, live, and move freely in this country. So why bother? Remember, this is a major biggie: laws and, rights are only as valid and meaningful as the way they are interpreted. The conservative intolerants have a completely opposite, absurd idea of how rights and laws should be addressed, rewritten, and interpreted. They're just itching to get into power in enough places to start changing and narrowing the existence and wording of already-guaranteed freedom and rights.

In order to live in a country free enough to allow counter cultures to exist, we have to make sure that we keep at least quasi open minded people with some semblance of tolerance in power. As foreign and unbelievable as all this may seem to a young readership that probably does no planning beyond buying the next new 7" or going to the big show on the weekend, pressing political issues like these should be pursued with the same interest and vigor that we heap on bands and records.

This isn't a game. The conservative intolerant/religious movement in this country is fueled by fear. That's why the rhetoric of hate and bigotry has made such a comeback lately. Our opponents are pulling out all the stops and pouring time, money, and effort into "taking this country back". It sounds corny, but they couldn't be more serious. They vow to crush everyone in their path. Those who don't

stand with them are automatically seen as standing against them. It's an outright cultural war and in our apathy alone we stand to lose BIG. This is not a joke to them. For the first time in years, average mainstream people are joining and acting with them. Listen to talk radio for a few minutes, if you don't believe me.

Sure, the capitalist economic system here needs to be scrapped, and we do need to just start all over again. But sitting idly by and apathetically allowing conservative hate-mongers to gain political control is not the way to do it. In so many ways—socially, culturally, economically—our current situation is ripe for another takeover by a demagogue, exactly like social and economic decline in 1930's Germany precipitated Hitler's rise to power. We all know what came out of that reign of power. I don't want people like Oliver North, Bob Dole, or Dan Quayle in charge of this crummy country. Granted, the choices always come down to two shitty options, and that sucks. But if all these intolerant conservative hopefuls make good on their intentions to right the nation's wrongs, the Reagan/Bush years will seem like fond memories, in comparison!

So I'm in *See Hear*, scouting the zines for my name. Ted comes up to me.

"So, Mykel,' he says, "If the major labels killed Kurt Cobain, did the indies kill Darby Crash and GG Allin?"

"I got to write that one down," I tell him, pulling my pad from my back pocket. "By the time my column comes out I'll have a snappy answer. Then, I can rewrite the scene and make myself look clever."

"Sure Mykel," he says, and goes to straighten up the new issue of *Spin*.

Anyway, buckaroos, I don't want to talk about indy vs. major. There are other dead horses to beat. I missed the detailed discussion of the *three-strikes-and-your-out* issue. My attitude on that is *three-strikes-and-THEY're-out*. If somebody commits three violent crimes, then those *correctional facilities* aren't doing much correcting. Maybe they should jail the wardens. That, however, is also not the scab I want to pick this column.

The topic came to me through discussing this three-strikes stuff with my sister.

"What about *really* violent crimes," she asks. "Isn't it better that the folks murdering and raping get put away so they can't do it again?"

Then it hit me— like gas after broccoli: [murder and rape]. They're always paired. Like [love and marriage]. Or [peas and carrots]. They're always in the same league. They're the epitome of evil: rape and murder. In the movies, newspapers, on TV, in calls for capital punishment, the combination is the same.

During my twenty years in New York City, I've met one person who was murdered. On the other hand, MOST of the females I know claim to have been raped— or at least *molested*. It's a kind of status symbol, or club membership. Somehow you can't be a real woman— or at least a real wymmyn— unless you've been sexually assaulted. Every near rape, quasi rape, rough sex act becomes reinterpreted as *rape*.

The victims are in support groups to help them through the effects. They're in political groups based around being a victim of rape. So I want to look at rape this month. I want to coolly examine it— from head to foot. I want to see what it is, and what has become of it.

Part of the impetus for this column arose in a discussion with Donny The Punk. He's the head of *Stop Prison Rape*. This organization has just filed a successful friend-of-the-court brief in a recent Supreme Court case.

The case was *Farmer vs. Brennan*. Farmer, a half-op transsexual (chick with dick), sued Brennan, the warden. She claimed he— along with the prison system— was responsible for her rape. Because of her condition, she claimed, they should've known she would be raped. Lower courts threw out the suit without comment.

The Supreme Court decided unanimously that the lower courts should reinstate the lawsuit. More than that, the chief justices allowed people to seek injunctions (preventive measures) if there was "substantial risk of serious harm."

According to Bureau of Justice statistics, about 150,000 women are raped every year. *Stop Prison Rape* found that fifteen per cent of men in jail have been raped. That means 195,00 men— more men than women. Of course that's an underestimate that doesn't include raped men who are NOT in prison.

Statistics show that men who are raped in prison are likely to become rapists once they leave prison. Donny thinks that women who want to send men to jail to be raped themselves, are "defeating themselves by creating more rapists."

Donny is wrong. These women *want* rapists. Just as the anti-war-ites of the sixties ceased to exist after the Vietnam War ended, the anti-rape feminists know what keeps them in young girls. Without the threat of rape, these feminists would be out of pussy.

So, it's with disregard of the facts that victim feminists cry, "Rape is a crime against women" and "It's the way the patriarchy oppresses women." The lie serves them well.

In many places— New York State for one— only women can be raped. A sexual assault of one man on another is not legally rape. Even in states that allow for men raping men, most say that only men can commit the act. A woman can tie a guy down, shove a broomstick up his ass— but it's not— legally— rape.

My basic contention is that, in itself, rape is not so bad. Objectively, it's about on a par with being force fed. An unwanted forceful entry into your body, with little direct physical harm. There can be collateral harm— the harm done by forcing the mouth open. There is potential harm— you might be fed poison. But basically, the two acts are physically equal.

But rape, legally and emotionally, is NOT on a par with being force fed. There are no specific laws against force feeding. There are no twelve step groups for victims of force feeding. People don't condemn entire genders or races as "force-feeders." We don't keep statistics on force-feeding. (Did you know that one person is force-fed every 22 minutes in this country?) Why the difference?

I doubt if this was always the case. During caveman days, what we now call rape was the normal mode of sex. *Hmmm, me horny. Me grab female by hair. Hmmm big female. Me have bigger club. Me fuck female. Ahhh!*

Somewhere along the line, ideas changed. The evil quality of rape rose with the feeling that sex was evil. If

doing something is bad, being FORCED to do it is worse. So rape took on the aspect of greater evil.

Then something else happened. In the caveman days, rape was just what you did when you wanted some nookie and someone weaker wouldn't give it to you. It was animalistic sex and although violent, was not *about* violence. Kind of like the black widow eating her husband after they fuck. It's just part of the act.

Somewhere along the line, rape became a metaphor for power. People used it to prove power. War victors raped the women on the loosing side. "We have control," their actions said.

People also began to use rape to make up for lost power. Donny says that prison statistics show that those who feel they have least power in society, have the greatest tendency to rape in prison. By definition, prisoners are people who have lost their power.

This power metaphor has become the ***only*** definition of rape in many circles. Some feminists say that rape has nothing to do with sex. It's *only* about power. Some even go so far as to say sex itself is only about power.

In prison, that tends to be true. Those *masculine* have the power, those *feminine* do not. The rapers are masculine. The rapees are feminine. Often these rapees loose their masculine self-image in prison. Once out, they rape others to regain it.

Among the sexually correct crowd, I've talked to people who would never have sex with someone more than five years older or younger than themselves. The reason: *the power difference.* They see sex only as an expression of power; as some sort of conquest, one person *over* the other... commanding the other. They want to avoid giving or taking an unfair power advantage. They think age differences create that advantage.

You can use a game of Risk as a surrogate for power differences. But there's nothing more than a game inherent in it. Only your point of view changes it. Likewise with sex, only your point of view makes it an activity of power, rather than one of pleasure. There's nothing more than a body function inherent in it.

So now we have two factors adding to the emotional meaning of rape: sin and power. Let's see what else there is. Well, there's victimhood—the basis of feminism.

The basis of victimhood is that you are powerless over your life. Something bigger and stronger is in control. This way of thinking takes responsibility away from the individual and gives it to either someone or some *thing* on the outside. It is the basis for all twelve step groups— and the basis for the modern concept of rape. I've already written a lot about this topic.

In brief, rape has become a convenient way to avoid responsibility for choice of sex partners. Women blame mysterious, "suppressed memories" of rapes or abuses past for everything from doing poorly in school to lack of a decent love life.

I don't mean to make light of rape. People see it as a horror, an abomination against both the victim and society in general. Despite its fashionability with some here, in most cultures, it's more a stigma than an accessory.

Part of the reason for this is Judeo-Christian-Islam. For the Western monotheists, sex is only for you and your spouse (in more liberal cases, substitute "the one you love."). For an outside party to take it by force means not only a violation of person, but a violation of the relationship. The romantic myth says that sex is an act of love or at least affection. Rape takes the same act and steals these qualities from it. People pity a rape victim for having these qualities stolen. Often she is also ridiculed or avoided for somehow having 'let them be stolen.' Sometimes, victims are told that they "asked for it."

The reason this happens is because rape is a *sex crime*, a special kind of crime. It is the specialness of the crime that gives it such a stigma. This would never happen to a victim of a street robbery or a mugging.

The solution, or at least part of the solution, is immediately obvious. If a good chunk of the evil of rape comes in the special nature of the crime, eliminate that special nature. In other words, eliminate laws against rape.

I'm not suggestion we give carte blanche for roaming bands of musclemen with hard-ons to stick those salamis into any skintube at hand. I'm not calling for a return to the caveman days. In those days, assault was also the order of the day.

That's the key. Rape is assault. Not more or less. It's assault. It can be with a weapon or without, with physical violence (assault and battery) or without (simple assault). That's what rape is. Look at a penis like a knife, stuck by force where it isn't wanted.

You'll never hear a lawyer claiming the plaintiff dressed in a way to provoke an assault. You'll never hear the plaintiff say, "I was drunk, so I let him assault me." That happens in rape, but not in assault. The criteria is non-consensual violence. If it's there, the defendant is guilty. If it's not there, he's innocent. No pussy-footing around.

I've proposed this solution in the past. Lately, I've come to realize that it's not the whole answer. While I still believe it would go a long way toward eliminating some of the bogus rape claims, it would not deal with the major problem. Our perverted view of sex.

Detroit, twenty years ago: I lie on the floor with Laura. Michael and Sandra sleep in the bed.

I'm tripping— at the peak. Each cell in my body explodes at the slightest touch. Laura and I are fully clothed. My arms wrap around her. Her cashmere sweater fires the neurons inside my elbows sending orgasmic shocks to my brain. I roll on the carpet. Each tuft palpates a different sensual point on my body.

I press Laura tighter, feeling her breasts squeeze against my chest. I slide my arms under her sweater, feeling the naked skin of her back. I press my lips against hers feeling the breath rush from her lungs, filling mine, then leaving to rush back into her body.

I run my hand around her body. I touch her nipples, feeling them stiffen. A chill sparks through my spine. My shoulders shake. I press my mouth hard against hers. I taste her tongue; feeling the ripply buds inside my mouth, feeling the blood force itself from my tongue through my spine, vertebrae to vertebrae, then out my hips directly into my penis.

I'm hard. Harder than I've ever been. Exploding hard, in pain hard. I reach down to the tops of my pants and open them. Then, I grab Laura's wrist in my hand and force it downward. I wrap my hand around hers, becoming her hand, controlling her fingers. I wrap her fingers around my penis and pump into her hand. She tries to pull back, but I hold her tightly.

Then I reach down and tug on her pants. I fumble with the snap, somehow manage to open it.

"No! Don't Mykel," she whis-

pers, "Please."

"But it's beautiful," I grunt back. "Sex is beautiful and I love you."

I have my left hand inside her pants now. There's a warm wetness between her legs. My right hand is still wrapped around her hand wrapped around my penis.

"Please," she begs, tears wavering through her voice.

"Why?" I ask, "Don't you know sex is beautiful? It's holy and wonderful with someone you love. I love you."

Then it hits— as if she picks up a brick and slams it into the side of my head. I see what is happening. I am outside my body, watching. This is me— the drug bringing it out— but still me. There's nothing holy about it. There was nothing *'love'* about it. I want to fuck, that's all. Purely, animalistically, for no other reason than to fuck. Why am I saying this stuff about love?

I push her away in horror. She turns over and cries softly. So do I.

No, I'm not a rapist, but I almost was. Now, I'm her repressed memory; soon to surface in therapy and be spoken about at a twelve step meeting. Girls will condemn me for it, but boys will recognize it as part of their own lives. They see their own adolescent sexuality, boxed in for years by the myths of love and sin— bursting out, nearly uncontrolled, using love (or sin) as an excuse. There are no males over the age of 25 who have not nearly raped— or nearly been raped.

Why hadn't I had sex before? I wasn't in love before, that's why. Those I wanted to screw weren't in love either. Besides, you have to wait— save it. Sex is not good without love, they told me.

To get rid of the evil that is rape, we have to get rid of the baggage we've brought to our idea about sex. That means the destruction of our Christian, feminist, Hollywood, romantic, sex=love, ideals about this body function. It means looking at this most pleasurable of human activities as nothing more than a most pleasurable human activity— not identity, love, position, gender, orientation, morality, or anything else. Just an act. Nothing more than tasting a pot roast. Good anytime you feel like having pot roast. Something you do because you like to do it. Period.

The evil lies in our minds not in our body parts. Our entire culture redefines sex to mean romance and love— and that's what people believe. Then, too often, we fail in our search for that romance and love, because what we really want is sex. Instead of freely having sex, the dominant culture repackages it with love and ritual, then sells it back to us.

It's like how major labels repackage 'alternative.' What starts as "another way to play music— and look at the world" becomes *Pearl Jam.* Because of this perversion, those who try to remain truly alternative, have to screw the girl on the floor— or kill themselves trying.

So I'm in *See Hear*, scouting the zines for my name. Ted comes up to me.

"So, Mykel," he says, "If the major labels killed Kurt Cobain, did the indies kill Darby Crash and GG Allin?"

"Nope," I tell him, "the majors did."

"Sure Mykel," he says, and then goes to straighten up the new issue of *Spin.*

ENDNOTES:

—> On the topic of rape, as with other information, you can find out that the internet is your friend. How often do you hear that it's better to lie back and take it if you're raped? how often do you hear that "there's nothing you can/should do"? This is the philosophy of the victim. Here's the internet report:

"FBI federal crime statistics show that individuals who fight back are quite a bit more likely to avoid serious injury. Another study found that women who used physical violence against an intended rapist was much more likely to deter the rapist. And finally, that women who used physical violence, but were raped anyway, also suffered from less post-rape trauma than people who did not."

Now, I'm not much of a believer in statistics or the so-called science that goes with 'em. But there they are anyway. In case you're interested.

—>J.T. Colfax (244 E. 7 St. (21), NYC NY 10009) sent me a flyer addressed to *Bands & Drag Queens*. Right under the heading, in barely readable type, it says: *please attack Morrisey & Madoona* (sic) *wherever possible...* Besides this admonishment, there is a note on the poster, from J.T. It says *I'm depressed and mentally ill...But I was wondering if you go out to put up flyers, perhaps you wouldn't mind putting up some that were for no other purpose but to amuse or inform.*

Yep, that's the project. Posterers can get in touch with J.T. He'll send you some of his posters. Then you just mix 'em in with your own and you've made ART as well as advertising. Weird concept— but it might work!

—>*Glad I'm an American (NOT a Canadian) dept:* There is a murder trial taking place in Canada. While they select the jury, there is a complete press ban on publicity. The reason: to allow for jurors to be selected without undue media influence. This actually sounds reasonable. But there are deeper implications.

The University of Western Ontario froze a student's Internet account after the cops requested them to do so. They did it because he passed on some information about the trial, via e-mail. The police also questioned the boy and searched the files of his home computer— without a warrant. The cops let the university reinstate his account, but they required him to turn over **all** incoming e-mail. Pretty scary, huh?

Just another incident showing that even a well-meaning ban on speech and the press can have far-reaching consequences. Go to sleep now and repeat: *Congress shall make no law...*

—> MTV as liberal watchdog? Those of you who are unfortunate enough to have access to the horrors of MTV, might have noticed the departure of VJ Adam Curry. If you saw his last night as VJ, you didn't see his resignation speech. Adam was doing the top 20 Video Countdown— and the MTV electronic snippers went snip snip. His speech was cut completely. Adam was quite pissed off about it. You can contact him electronically via the internet: adam@mtv.com. I don't know, however, if MTV.COM is owned by those same censoring corporate villains. If so, your message might not get through.

—> *Thanks for the vid dept:* This one goes out to Eric Masey in North Carolina. The home movie was cool, but the episode of *Cream Lemon* was spectacular. I never saw that one before. Thanks a lot. Want me to send you the used tissues?

—>*Weird Press release of the month dept:* This one's for a film by Jim Riffel about his difficulties meeting famous people who would consent to be in his film. Since he couldn't get famous people to consent, he included famous ***products***. Here are some of them: A Hulk Hogan talking toothbrush, A

Clint Eastwood Tennis Tournament memorial Whiskey Decanter, Reggie Jackson car wax, and a golf ball autographed by Phyllis Diller for her *Philli Dilli chicken Chili (with chunks of real chicken)*. Do you need *more* of a reason to love America?

He came to me like some roughed up junkie. I was sittin in my next door neighbor's apartment when he came lumbering across the hardwood floors like his feet were bricks, dangling his arms tattooed up and down with track marks.

He stood in front of me with his shaggy long haired head dangling down, his neck limp like a rag doll and he looked up at me through 2 dark circles of exhaustion around his eyes.

He pulled out a Camel as he sat down on the green couch beside me. "Hey, got a light?" he asked and I did, so I lit it for him, but felt sorta sinful when I did it since I don't smoke myself, like an accomplice to someone's self-destruction. He took a deep drag and coughed and hacked until his hair swung violently in front of his face.

He started slurring, talking about parties and booze and junk and music and Kurt Cobain. I sat there for an hour mostly watching him as he swayed and gestured slowly and thickly on the green couch as if he was moving underwater.

"I'm gonna be famous too, you know," he said, as I looked into his glassy eyes.

"Like Kurt Cobain famous?" I said.

"Yeah, like that"

"Well, you can practice by nodding out and falling down a lot," I said.

He looked at me blankly for a moment. Then started slowly swaying again. "Are you cutting down my main man Cobain?" he asked. "Cause if you are, you're fucked. You don't know anything."

"You mean about killing myself?" I said.

He thought about that for a minute and looked at the floor.

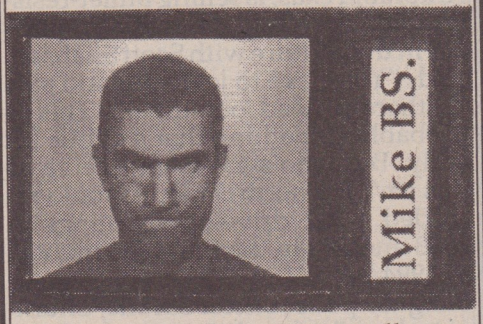
Then his mouth opened slowly, fishlike, and he spoke to me calmly, his lips choosing each word carefully. "He happens to have been the greatest fucking musician around today. The greatest," he emphasized.

I laughed, "Oh right, those blues, jazz and classical musicians, much less those thousands of great, great punk bands don't hold a fat candle to The Cobain. What you mean is the greatest MTV rock musician."

"Whatever," he said, throwing a hand limply through the air. "All I know is what he meant to me."

His eyes got watery as he looked out the window at the cars clogged up on the streets outside. "Cobain," he said, his throat tight and choked up. "He was the voice of our generation."

"Well I guess you didn't listen real good to it then," I said, running my fingers slowly up the holes in his arm. "Cause he was already dead."



Ever feel like really, really stupid? Well, good, then maybe you'll understand.

In last month's column, I spoke of how I never wanted to make a CD, yet just a few days ago I contacted the label I'm working with now and told him that it would actually be okay with us for him to do a CD version of the LP he had already committed to do.

Why the about face, especially in light of the passionate song and dance of last month? Well, it's a combination of factors, really. If I had not set up a CD deal with Epistrophy, the label I'd been working with on the LP idea for about 6 months or so, it seemed almost certain that the CD would have been bootlegged, and to have that bootleg come out at the same time as this LP was going to come out, especially in Europe, would've basically fucked over Epistrophy, who wouldn't have been able to sell many LPs, pouring lots of money into the hands of people who obviously cared not a thing about the band.

In general, I'm very tolerant and even supporting of bootlegging, as it keeps a lot of stuff in print that the bands are too mismanaged to keep in print, and it can allow people who don't have $100 to own an EP they've always wanted. On out of print stuff, or live stuff, I have a hard time seeing how it hurts the band, other than the fact that someone is obviously making a shitload of cash and it's not them.

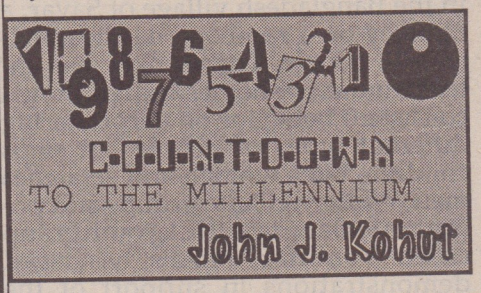
But, conversely, to do a bootleg that would fuck over a band's legitimate release is something I would consider abhorrent. The idea that someone would have that "power" over me, be it real or imagined (by either side) is truthfully very frightening. So I caved in. We're making a CD. We're going to sell a bunch of them and make a bit of money.

In some ways, it'll be nice to actually get a portion of what's coming in. In the past, we weren't very concerned, and labels made quite a bit of money from us. But I don't feel like I've won, rather that I've lost. That there's some mighty chess game going on, in which I'm but a small piece, and that I just got taken. That something got taken away. That I've got taken. Like a pawn.

Or maybe it's like everything else I'd told myself I'd "never" do...inevitable.

Either way, whatever. I guess life's just like that, no?

Anyhow, write to Epistrophy c/o Frank Ahorner, Kestnerstr 11, 30159 Hannover, Germany. His fax number is (0511) 7000 949. In the US, Canada, Mexico, and Central & South America, contact me. I'll also have info about the new GO! 7"EP which we'll be recording in July and will be put out by myself.



Ish Kabibble has left the building.....

Those moderates in Iran

The Interior Ministry of Iran has issued orders banning people from stabbing themselves in the head during mourning rituals. Said Ayatollah Ali Khamenei, "Wounding one's head

with daggers is not in Islamic tradition... We should not do things that would make us appear as a superstitious and illogical group in the eyes of Muslims and non-Muslims of the world."

The "Big Computers" indeed

Florida Republican congressional candidate (and former car racing legend) "Big Daddy" Don Garlits, said the following in press interviews in May: "We need to teach that America is great. The people that don't like it, we should have the FBI investigate them. Bring them before grand juries and charge them with doing subversive, traitorous activities." He also opined that gun control is a "government conspiracy to prepare America for the national currency crash made likely by the soaring national debt. If our currency destructs, you have no idea what will happen. America will turn into a banana republic. That's why they want the arms up. The government fears this is going to happen. The government may know already. It may be out of control already. They're smarter than we are. They have access to the big computers."

Gavin Whitsett, author of "Guerrilla Kindness - A Manual of Good Works, Kind Acts and Thoughtful Deeds," was mugged by three teenagers while riding his bike through an Evansville, Indiana, park. Whitsett's optimistic evaluation of the episode was that they didn't steal his bike and that one of the three did not punch him.

The Pakistani government has concluded that the November fire which gutted its Parliament building was caused by overheated wiring due to someone leaving 300 fluorescent lights turned on continuously for six years - since the building opened in 1987.

RISE!

In the Bangladesh village of Savar, a monkey on a rampage has hospitalized 13 people. The monkey has entered numerous homes and has shown consistent behavior on encountering different types of people - it slaps children, bites women and scratches men. While vigilante groups and police are looking to kill it, a youth group called "Youth for Animals" has staged demonstrations in support of the monkey. 50 college students at one street protest were chanting "You have nothing to fear. We are with you," while carrying signs reading "We are ready to die for the freedom of the monkey."

In a string of Dutch supermarket robberies stretching over four months, a group of six women has entered the stores and stripped off their tops baring their breasts. While customers and store personnel stood staring, an accomplice emptied cash drawers. Finally, on June 4, a supermarket owner in Deventer alerted police in time to catch the group. "When I saw them coming in and starting to show their breasts, I immediately pushed the alarm button. I knew what was happening," said Albert Goorman. Police had trouble stopping the crime spree because they found "dazed witnesses" to be not much help.

The Chinese government has declared war on dripping toilets. The government's Construction Ministry said that cheap, inferior toilets were wasting 200 million cubic meters of water each year. Of the country's 570 cities, 300 are experiencing water shortages and 50 have initiated quota programs to distribute water.

Bullet Resistant Systems Ltd. of San Antonio, Texas, is selling bullet-resistant house siding. Alan Sharp, partner in the venture with Scott Shaheen, said, "You have to look at it and say, 'Is there a need out there?' This is probably something that's a little bit early. But who's to say in five years this isn't the norm?" San Antonio recorded 1,262 drive-by shootings in 1993 and 297 in the first four months of 1994.

Bangkok police officer Suradej Chumnet, described as being stressed out due to directing traffic at "Hell's Intersection," one of the city's worst intersections, turned all the traffic lights there green and then proceeded to "dance a jig" while chaos reigned. Interviewed afterward, Suradej said that he felt "forced" to act.

In Alabama, a train engineer could not stop in time and hit Terry R. Mills, 32, who was lying with his left leg draped over the railroad track. The impact severed his leg. The incident occurred near the spot where Mills lost his right leg to another train seven years earlier. Police said that Mills had been drinking heavily on both occasions.

During a funeral service in Baton Rouge, Louisiana in June, undertakers and others who smelled smoke discovered a fire inside the coffin of the deceased. Investigators theorized that embalming fluid leaking from the body was involved in some sort of chemical reaction which started the blaze.

"Vladimir. Should cut red or green wire?"

Authorities said that a fire at a Russian arms depot near the port of Vladivostok was caused by an off-duty guard attempting to dismantle a missile component with a knife. The ensuing series of explosions involved an estimated 1,600 missiles, bombs and artillery shells. Burning debris fell on nearby towns and 3,000 people had to be evacuated.

JADED NATION

The following two incidents occurred within days of each other in late May: While a 68-year-old cyclist lay in a Chattanooga, Tennessee, street pleading for help after having his legs crushed by a hit-and-run driver, a prostitute came over and robbed him. Following a car accident in East Palo Alto, California, a badly injured 85-year-old woman was trapped, hanging suspended by her seatbelt in her upside down car when two men reached through a broken window to steal her purse and coat.

LOOK OUT! IT'S A FINN!!!!

According to the research of criminologist Jussi Pajuoja, Finns were more prone to violence than any other nationality in Western Europe. Pajuoja said that Finns were between twice and five times more likely to behave violently than any other people in the European Union. According to 1992 data, 3.1 Finns in a thousand suffered violent personal attacks.

Don't worry. Be happy!

During March an unusual number of dolphins began to wash up dead on the beaches of Texas' gulf coast. In May the area saw 229 rare sea turtles float ashore dead (including 151 of the Kemp's ridley sea turtles, of which there are only about 400 adult females remaining in the world). Then in May 250,000 dead fish washed ashore, the largest fish kill in the area since 1986. Biologists said that they don't know what's causing it or if each of the events has its own cause.

After a mountain lion attacked and killed a marathon runner in California's Sierra foothills, a trust fund was set up for the woman's two children. After authorities tracked and killed the lion, another fund was established for the lion's orphaned cub. Weeks later deposits to the cub's fund stood at $21,000 while the children's trust held only $9,000.

Serial Diner

According to a profile in the *New York Times*, Gangaram Mahes, 36, has pled

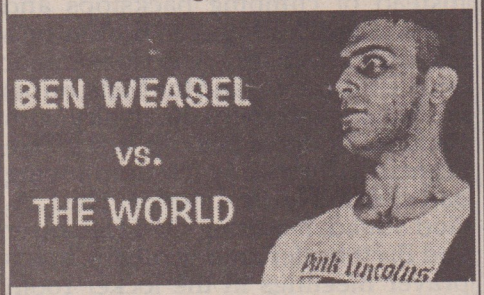
guilty 31 times to the crime of entering a nice New York restaurant, ordering a $50-meal and some drinks, enjoying himself and then informing the waiter that he does not have the money to pay for it. Mahes, a homeless man, does this in order to be returned to jail so that he can have shelter and regular meals. "It's tough on the outside," said Mahes. "I like to live decent. I like to be clean." According to the article, it costs taxpayers $162 a day to house Mahes at Rykers Island. For refusing to pay for his last outside meal, a $51.31 swordfish steak diner, he received a sentence of 90 days, at a cost to taxpayers of $14,580. Over five years his various incarcerations have cost about $250,000.

The Chinese government newspaper, *Disaster Reduction Press*, in May quoted scientists as saying that beards lead to baldness and health problems. According to the report, a French researcher has determined that beards diminish the body's ability to shed excess heat. This in turn makes the scalp hot and "affects the function of the brain. To compensate, the body drops hair from the head." The report also said that beards retain airborne chemical pollutants, forcing bearded men to breathe air 6.1 times dirtier than that breathed by non-bearded men.

Singapore fined an actor $645 and banned him from performing in the future for a stage show in which he turned his back to the crowd, lowered his underwear, exposed his buttocks, and cut off his public hair. Josef Ng Sing Chor, 22, an amateur actor, called his show at a shopping center a "spontaneous, three-dimensional fine-arts act."

At first Philip Bayer, 46, of Fairfax County, Virginia, wasn't sure what the brown specks that splattered onto his car and through the open sunroof onto his body were. "Then the smell hit me," he said. "The smell was unmistakable. It was human poop." Bayer looked up into the sky to see a jet at about 2,000 feet flying towards Dulles Airport. He lodged complaints and the Federal Aviation Administration is investigating. A spokesperson for the Air Transport Association, an airline industry association, said that if indeed it was human waste from a plane it would be a rare event. "To be hit with excrement is very perplexing," he said.

Kohut's latest book, *Rock Talk*, co-authored with his brother Joe, and published by Faber & Faber, is available in most bookstores. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, P.O. Box 25682, Washington, D.C. 20007.



My weekend of freedom started with a quick band practice, then a ride over to the Blockbuster for some viddyo entertainment. I rented four movies: *Red Rock West* (which I was surprised to find on video since it was only released in theaters about a month ago), *The Odd Couple* (because a weekend of freedom is nothing without a little Matthau and Lemmon), *The Howling* (which caught my eye in one of those "JACK NICHOLSON HAS A WEREWOLF MOVIE COMING OUT SO HERE'S EIGHTEEN OTHER MOVIES THAT CONTAIN WOLVES OR WEREWOLFS OR JACK NICHOLSON OR A GUY NAMED JACK WOLF OR WOLFMAN JACK" sections. I actually saw *The Howling* once but I was fourteen years old and wacked out of my mind on a nasty combination of sensimillia and angel dust so I didn't *really* see it), and a flick called *Romper Stomper* which promised plenty of senseless skinhead violence.

I paid for my movies and got to take one of those cardboard Blockbuster lunchboxes filled with free samples of junk like Life Saver Holes and Rice Krispies New Improved Rat Turd cereal. I pulled up to the drive-thru cigarette mart, ordered my carton of Kools at the window, pocketed my change and headed for the liquor store. The liquor store is in a strip mall just up the street from my house. It's owned by Koreans. So is the dry cleaners next door and the video store next to that and the Chinese restaurant ("Rice and Noodles", whatta great name) and the White Hen Pantry. I think the liquor store, dry cleaners and video store are all owned by one family. We're supposed to think that Koreans open shops and gouge the hell out of everyone in the neighborhood and look suspiciously at anyone who comes in and refuse to hire anyone but their own family. All I know is their beer is cheap and so are their videos, and they're always pretty friendly. Anyway, they have a good deal going on 12 packs of Special Export, which is my beer of choice lately. My beer of choice always happens to be whatever's on sale - although last month it was Lowenbrau and I declined 'cause anything made by the Miller Brewing Company is bad news in my book. Special Export is made by G. Heileman in LaCrosse, Wisconsin, the same people who make Old Style (the best regularly priced beer you can buy in the country) as well as Blatz and Black Label and about a billion others. So Special Export is really just a more qualitative version of Old Style ("It's our great beer and they can't have it" - Chicago pride in a Wisconsin brew voiced by Dennis Farina, Windy City native and actor and former Chicago cop. If you ever wanna hear a genuine Hog Butcher accent, rent a movie with Farina in it, or if you're broke, watch *NYPD Blue* with Dennis Franz. After years of jerkoffs with New York accents being forced on us in tv and movies as genuine Chicagoans [check out the deputy on *Picket Fences* - a show that takes place in Wisconsin and whose cast includes a deputy who's supposed to come from Chi-Town but who obviously hails from Queens], we finally get some revenge; Dennis' accent is pure white bread South Side and no matter how much they try to pass him off as a resident of Jamaica Heights or Flushing, he's Chicago through and through. Fuck, when's the last time there was a movie set in Chicago that actually felt like it? How about *Ferris Bueller's Day Off*, which is obscene in its treatment of the city as one big tourist attraction [although you can see punk rock promoter Matt Nelson in an early classroom scene]. All the John Hughes movies are set in disgustingly wealthy northern suburbs where the biggest worry is that the *Home Alone* kid is gonna forget to turn off the foyer lights before he goes to bed. *The Blues Brothers* shows Belushi and Aykroyd cruising around in a Mt. Prospect police car on Lower Wacker drive and the next thing you know, they're on a highway in McHenry like 40 miles away. Ok, no big deal - I'm sure that happens in L.A. all the time. *Straight Talk* with

Dolly Parton shows her working at a radio station that's really an empty building in my old neighborhood, Roscoe Village. That's pretty cool, but aside from that, the movie might as well be set in Boise. *Red Heat* with Jim Belushi and Arnold S. has a brief scene in Wicker Park, but if you wanna see Wicker Park, rent *Henry: Portrait Of A Serial Killer*, which is anally realistic about at least one of its locations; the home address Otis gives his parole officer is the actual real life address of the building that you see Henry and Otis going home to). Oh yeah, beer. The cool thing about Special Export is the inside of the sticker on the bottle, which reads, "Gold Medal Winner in the Great American Beer Festival." Yeah, like what the hell is that? A company picnic set up by G. Heileman? Jeez, I like the beer. You don't need to try to make me feel better by telling me that other people, presumably professional beer tasters, like it too.

I don't buy cheap beer anymore 'cause I don't drink that much. Three beers is my limit, maybe four if I'm in a particularly wild mood. I get a 12 pack once a week and have a beer or two during the ball games. If I'm lucky, I don't fall asleep as Harry Caray groans out "Take Me Out To The Ballgame" (and let me say right here that when Harry goes, it ain't gonna be another stroke or a heart attack or acute liver damage caused by years of swilling rice beer. No sir, Harry's a tough guy and even though he gets at least five players' names wrong during a game and bores you to death with his Budweiser brand of philosophizing - "Did you know that Lasorda spelled backwards is Adrosal?" - he's still pretty sharp. When Harry goes, it'll be one Bud too many coursing through his system when he leans over the lip of the booth to swing the mike and it'll sound something like "And it's ONE, TWO, THREE STRIKES YOU'RE OU-OU-OU-ou-ou-ou-out...." as he tumbles over the edge and takes out sixteen innocent bystanders. Now that's fun at the old ballpark.).

As luck would have it, I walked in and realized the Cubs were playing again at Wrigley, about to drop their tenth in a row to the Dodgers. Supposedly, the Cubs' real rivals are the Cardinals (which reminds me that Harry used to broadcast Cards games out of St. Louis until he got booted out of town for dorking the owner's wife, ending up on the South Side doing color for the Sox with Jimmy Piersall, also known as Crazy Jimmy Piersall [rent *Fear Strikes Out* with Tony Perkins and Karl Malden for more info, albeit slightly distorted] who is now Relatively Sane Jimmy Piersall; instead of climbing backstops and screaming at his father in Boston, he's a batting coach for some Cubs minor league team now) and the Mets, but as far as I'm concerned, the rivalry with the L.A. Dodgers belongs not to San Francisco, but to any freedom-loving ball club in North America. The L.A. God Squad, featuring Orel Hershiser and Brett Butler among others, holds prayer meetings in the locker room before every game. On the rare occasions when Butler doesn't reach base, you know damn well he's heading to the dugout to consult his bible for info on how to combat the demons who have possessed the body of the opposing pitcher. When Strawberry came over from New York, the God Squad sucked him into their pre-game revival meetings. End result: a bad back and an even worse blow problem. I guess old Darryl let the devil get the best of him...

The wonderful thing about Cubs games is that, due to the rules of baseball, they do have to end at some point. After hearing about how many years it's been since the Cubs dropped ten in a row, I put a pot pie in the oven, grabbed another beer and got ready for a rousing round of skinhead violence in the comfort of my own living room.

FUCK! The God Squad strikes again, only this time, they're not wearing Dodger whites, they're wearing Blockbuster pins. How could I be so stupid? I was suckered! The words "RATED VERSION" under the title of the movie on the box stood out like a pus-oozing herpes sore. Mrs. Weasel didn't raise any dummies. I know damn well that if I want just any movie, I go to Blockbuster, but if I want a particularly violent or sexual movie, I go to the Koreans. Blockbuster has the rated versions of *Dead Alive* and *Bad Lieutenant*. The Koreans have the uncut versions. Blockbuster carries *If You Can't Say It, Just See It*. The Koreans carry *Whore*. Portia fell for that crap once and brought home the aforementioned *Bad Lieutenant* from Blockbuster. I refused to watch it.

But... this is my weekend of freedom which really translates into my weekend of boredom and loneliness and I had to stretch out every second of video I could. But damn, the RATED version! The only reason I hadn't gone to the Koreans is because I still owe a late fee on an outstanding porn flick called *Party Doll A Go Go 2* and I knew that after butts, flicks and brew, I'd be just about broke for the rest of the weekend.

So I slam in the wimpy version of *Romper Stomper*, more than a little bummed out but prepared to make the best of it. Well, to begin with, these Aussie nazis are into beating the holy piss out of the "gooks" in town and all, but when one of the Koreans escapes and goes back to his restaurant to gather up his forces, we're given subtitles which are completely unreadable because they fall off the bottom of the screen. I checked the tracking. No problems there. The problem was, this piece of shit was slapped together special order for Blockbuster and apparently no one gave a fuck that the subtitles are only half there. I dunno, they're probably all fucked up on the uncut version too, but it just added to my frustration. Now the head skinhead has gotten his gang to surround a bunch of the Koreans and one of them announces that he's going to break some fingers. Cut away. Now one of the skins pulls his Hitler Youth knife and prepares to gut some poor kid. Cut away. Now the epileptic girl who has joined up with the skinheads is having crazy sex with the skinhead leader in front of a bass drum while a wild party rages on and a ballsy tune about smacking 'em if they're yellow and smacking 'em if they're black pounds on the soundtrack. Cut away.

Not that the movie is so hot anyway. 75% of the camera action consists of whipping around and bobbing up and down at neck-breaking angles in an apparent attempt to give it a documentary look. It only succeeded in making me dizzy. The film's obvious message (nazi skinheads are bad, and even worse, they're dumb!) is buried in a not-too-subtle manner by a plot about the screwy epileptic girl who falls in love with the knife wielding nazi, who really isn't such a bad guy after all. The last few shots of the flick are stolen directly from *The Warriors*, and the burglary scene is a lame attempt to replicate the B&E scenes in *Clockwork Orange*. The tunes in the movie are racist. They're also, if you ignore the lyrics, a fuck of a lot better than say,

the New Bomb Turks. Unfortunately, the songs are uncredited. There is a band listed in the credits, but only personal names and instruments. Were the tunes written expressly for the movie? Did the filmmakers not wish to give exposure to some racist band? We'll never know. I mean, I'm not dying to get my hands on that stuff, but it'd be nice to know. I guess it would be BAD to actually pay money for that music since it's racist, but tell that to all the hip-liberal record collectors who have every Skrewdriver record, or better yet, tell it to the filmmakers, who must've paid *somebody* for the use of those tunes.

Anyway, I started watching *The Howling*, which, despite its lack of gore, is actually pretty cool for the first half hour (including a pointless but nonetheless entertaining cameo by Roger Corman. Pointless because it's a bit part with no lines that anyone could have played, but entertaining because it makes you feel a little more clever and a little closer to being part of the elite "I-NOTICE-EVERY-THING-BECAUSE-I'M-A-TRUE-CEEENIMAAH-CONNOISSEUR" club). Then the protagonist goes up to some hippie therapy commune and it starts to get boring. I started to fall asleep, so I turned it off, figuring to finish it on Saturday.

Saturday morning I woke up at 5:00 A.M. with a cat licking my back. I swatted him away and managed to get a few more hours of sack time. I went through my morning routine: newspaper, cereal, coffee, dishes. I fed the cats and was walking into the office to start my column when I saw the dead fish in the tank. It was all bloated and rotted and laying there on its side waiting for a proper funeral. I don't have anything to do with the fish. I think the fish are stupid. I realized, however, that the other inhabitants of the tank might be unsettled by the presence of their former comrade's corpse. Suddenly I got a brilliant idea. Portia had left the phone number of the hotel where she was staying on the kitchen counter. I told myself I was still early morning groggy and that I needed some direction on the disposal of the floating stiff. If I threw it in the trash, would it stink? Aren't you supposed to flush dead fish down the toilet? That's what they do in the movies, but this fish was slightly large. Not larger than the average turd, I guess... but after all, Portia was only in New Orleans with her friends on a girls weekend out. Surely I wouldn't be bugging her by waking her up at ten A.M. Surely I wouldn't be phoning into the midst of an impending hangover, would I? Portia's friend answered the phone in the voice of the dead. When Portia got on the line, I immediately recognized the irritated, you-woke-me-up-you-lousy-motherfucker tone of her voice. But she didn't WANT me to know she was irritated.

"I didn't wake you up, did I?"

"No, not really." I thought I heard her teeth grind. I was feeling more chipper by the second.

"How ya doin'?"

"Good."

"Good. Whattya do with a dead fish?"

"A dead fish? Flush it down the toilet."

"Oh. I wasn't sure y'know. I thought maybe I oughta throw it in the trash but I didn't know if it would stink or not."

"No, flush it. Which one was it?" Now I had her. My mean streak rose to the surface. She was committed to talking to me for as long as I could invent reasons to keep her throbbing head vertical.

"Well," I said. "It's kinda purple, but kinda red too. It's sorta skinny. I'm not sure, really. I mean, it's all bloated and starting to rot and all."

"Well, okay. I'll see ya on Monday."

Not so quick, kid.

"So what should I feed them? Just that food ya left on the counter?"

"Yes."

"'Cause there's all kinds of food in the drawer there, y'know. I thought maybe I should feed them some of that."

"No, just feed them from the food on the counter."

"So I don't need to worry about all that other food."

"No."

"Feed 'em once a day, huh?"

"YES." Boy, she was pissed, but she was trying her best not to let on.

"So, you'll call me from the airport when ya get in, huh?"

"YES."

"Well, but I'm picking you up at the el, right?"

"YES!"

"Well, are ya gonna call from the airport or the el? 'Cause if you call from the airport, then we can both leave at the same time and we'll probably show up at the same time."

"I'LL CALL FROM THE AIRPORT."

"Monday night around eight, huh?"

"YES."

"Alright, see ya later."

CLICK.

I scooped the recently departed out of the tank and flushed it, still in a beautiful glow over my act of petty sadism.

I wrote for a couple of hours, then Joe Vindictive came down and hung around all day. We watched the end of *The Howling*, which stank, and then Joe talked while I listened and kept one eye on the Cubs game. They won. Trebelhorn looked like he'd finally struck gold in that nostril he's always exploring.

Tom Trebelhorn is no manager. Trebelhorn is a deranged Fred Rogers, giving firehouse chats across from Wrigley Field, blowing a lot of hot air, spewing solemn-faced platitudes like Socrates on smack. Consider this nonsensical statement after the Cubs' first home win of the season: "One win does not a season make. But one win a life may have saved." Wha-a-a-a-t?!? The more naive sportswriters say, "But, but, but, he had a winning record in Milwaukee!" Yeah. Give me seven seasons and I'll give ya a winning record too. What was the final count, 450-430? Jeez. But hey, when he isn't giving the dugout all the charming ambience of an opium den, he actually comes close to being lucid. After yesterday's win, Tom offered this gem: "I know a lot of fans think we stink. They think the players stink and I stink." Well, he's half right.

I mentioned to Joe that I'd been wanting to get my hands on the unrated version of *Trauma*.

"Oh, I've got that upstairs."

I mention a few other movies I haven't been able to find. Joe has them all upstairs.

"Ya wanna watch 'em?" he asks.

"I can't. I HAVE to finish these movies. They have to go back tomorrow." I'm committed to seeing these movies. Even though I'd rather be watching *Trauma* or *The Panama Deception* or the director's cut of *Duck, You Sucker!*, I must watch the movies I rented. It's like fucking with a lubricated rubber. Once you stick it in, you're in 'til the end. No pulling out and nibbling at the edges, unless you really enjoy the taste of prophylactic grease.

I popped in a coupla Veggie

Pockets and put in *Red Rock West*. The less said about this fiasco, the better. Predictable, check. Characters who do the exact opposite of what anyone but the severely retarded would do in the same situation, check. Supposedly intelligent bad guys conveniently turning stupid to drag out what passes for a plot, check. Killers who talk way too long when they should be killing, check. Sex scene with no flesh and plenty of cheesy lingerie, check. Boring, big, big check.

At 10:30, Joe went home to watch good movies. I was invited to come along, but it was already past my bedtime and besides, I was committed. I fell asleep just as Lemmon was moving in with the Pigeon sisters. I had a dream in which the Pigeon sisters were really these two girls from Cincinnati who keep writing me weird letters and sending me things like homemade Halloween masks. At 5:00 A.M., it wasn't a Pigeon sister *or* a girl from Ohio who was licking my back. It was my cat, who seemed intent on getting an early morning game of Play With The Toy Mouse going on my head. I barked at him and fell back asleep.

Now it's noon on Sunday and time for me to bring the videos back and run some errands. I'd love to let you know how the rest of the weekend turns out, but I'm short on space. If anything else exciting happens, I'll be sure to let you know.

A couple of weeks ago I rented *Another State of Mind* and spent an entire evening drifting into fond, warm memories. For those of you not familiar with the movie, it's a documentary of Youth Brigade and Social Distortion's 1982 US/Canada tour. While there is a lot of cheesy parts (someone demonstrating how to dance in the pit while he's alone in a room), it also marks a completely different punk rock movement than what we have today. The most interesting thing about the movie to me was the ever present theme of unity through their tour. Remember those days when everyone wanted to "unite the scene"? Whatever happened to those times?

It occurred to me that the scene got too large for itself. In those days, punk was still a very underground, individualistic movement. There were fewer people daring to look and act like modern day freaks. It wasn't cool yet. It was still dangerous to have your hair crazy colors, wear thrift store clothes and Doc Martens and play fast and angry music from your walkman. What of the above is frightening anymore? When Kinney Shoe Store and Macy's sell Docs, supermodels extol the virtues of thriftstore shopping, and MTV pumps out images of pierced and tattooed rock stars, the world as we hate it becomes desensitized to us. We have lost the power to shock and disturb them. So, now what do we do?

We have obviously progressed (or regressed) into our own little world and tried to make it even smaller. We dropped the flag of unity for other banners. Now we align ourselves with those whose listen to the same type of punk that we listen to or have a basic similarity of lifestyle. The days of calling someone who listened to the Cure, the Cramps and the Smiths a punk is far, far away from our definitions of punk today. Now, you're a grindcore kid, you're a Riot Grrl, she's straight-edge, they're old school punk, he's into pop punk, they're emo kids, and on and on and on. There are very few allegiances to a broader foundation.

I've been wondering if this is just an evolution that has affected punk, or is it going on everywhere? It didn't happen with the hippies (and though I hate referring to punks and hippies in the same breathe, they are our only living example of a socio/political movement). But, it is happening outside our community, throughout the world. When we look at Rwanda, the former Yugoslavia and other places, we can see examples of countries getting so expansive that people are literally dying to redefine themselves on different, more roots-based terms. Is it that when people feel no connection to what they are supposed to care about, nationality for example, that they crave smaller, more realistic groupings? I know when things broaden themselves out in my life, I need the basic foundation of my immediate six friends to identify myself and give my life a little anchor. Can it be, in an age where NAFTA and the EC exist, where MTV reaches the world and forces us to believe in sameness in order to buy their ads, that people are smart enough to reject it on some small level? I'm not saying that the destruction in Rwanda and the former Yugoslavia is ok because it's to foster smaller identities, but that it might be a little part of why its happening. I've given up the idea of all-encompassing, be-all-things-to-all-people type organizations and structures working. If people don't have personal identification or personal stake in something, it won't matter to them. And I think punk rock in its broad, all-encompassing sense, has lost the identification with the individual that it used to have. That's what made it so valuable to so many people.

On a completely different-and lighter note; I want to impress upon everyone the importance of Estrus' Garage Shock '94 weekend extravaganza. It has been too long since I've had fun like I did in Bellingham, Washington over Memorial Day weekend. 20 bands in 4 nights- who could go wrong? Among the best of the best were The Rip-Offs [SF], The Makers (with one of the craziest singers you could hope to see in a mod suit) [Spokane], Man or Astro-Man [AL], Mono Men [Bellingham's finest], Jack O'Fire [Austin], Jackie and the Cedrics [Tokyo], and the 5.6.7.8's [Tokyo]. All the aforementioned bands were definitely worth the trip. Check them out if they play near you.

"...You're not punk, and I'm telling everyone..."

First up is **Die 116** from New York City. The LP Damage Control is sharp, lyrically and musically. A thick NYC hardcore influence with driving rhythms makes this record a standout. The singers rap-like (but not quite) vocals threw me off at first but eventually grew on me. (Wreck-age, 451 W Broadway 2N, NYC, NY 10012.)

Bob Tilton 7" on Subjugation is out and worth a listen. It's very intense British post-punk music and lyrics. Check it out. (67 Blackscotch Lane, Berry Hill Mansfield, Notts. NG18 4PF England.)

Out of the ashes of Worlds Collide comes **Damnation**'s 7" on Tidal records. This has a very serious metal influence with great vocals. Pissed off!! It's the kind of release that makes you wish it was full-length and not just a 7". (POB 4086, Rockville, MD 20852.)

Also out of Maryland, for $3, is

the **Plunger** 7" on Exhalation. Melodic post-punk stuff here, well worth the price. (1919 Layton St., Crofton, MD 21114.)

Last, but not least is **State of the Nation**. They have a CD out on Jade Tree Records. This release is very deep, moody and melodic. It's something that you want to really listen to, while reading the lyric sheet. High quality, important messages to be found on this one. (2310 Kennwynn Road, Wilmington, DE 19810.)

Let's start off this month celebrating the power of Oi music for beer-drinking intellectuals.

Out of England comes the consistently good Helen of Oi Records, with six records out now, three are quite current. A couple of months ago Braindance released their second record called, "The Blind Lead The Blind". This EP is chock full of good punk rock. This month Capo Regime and Another Man's Poison released "Drug Craze" and "Howsa 'Bout That" respectively. Both are good Oi records. Bob B. from the label proclaims, "no politics, just music". Contact: Helen of Oi Records, Flat 3, 15 Spring Garden, Ventnor, I.O. W . P038 10X , England.

In the same raging punk vein we have Armed and Hammered doing a split with Suckerpunch. Armed and Hammered spike you in the eye with riot-squad, fast Oi type, shouted, bristly punk rock. The lyrics touch on false imprisonment, freedom of speech and the perils of drug use. Suckerpunch does a proper rockabilly send up on their "Witch Doctor" side.

The Geezers from Chicago put out another good single this month on Retain and Expell Records. This one's called "Welcome Soccer Hooligans" and is as rockin' as it is timely. This is fast, snot-nosed punk in the Derelicts tradition and is a decent follow up to the powerful "Granny's Dumper" from a while back. $3 from Retain and Expell Records, P.O. Box 31264, Chicago, Ill., 60631.

Garage heroes Earls Family Bombers are embarking on a west coast tour and shopping for a deal with enough material to fill an album. They kicked around Tucson for years. You've heard hits like "Saddle Tramp" and "Slow Run" on Major Label Records. These guys work hard and succeed with solid rock n' roll achievements. The punk rock is laced with Keith Richards and Chuck Berry hooks. These hard drinkin' characters are operating out of Seattle now, watch for their appearance in your town, possibly playing with Teengenerate or the Humpers.

While we're on the subject of the Humpers, that feisty bunch of punks from Long Beach, special thanks go out to Polly, Pat and friends up in Spokane, Washington who entertained, housed, fed and or nurtured the road weary Humpers.

Antiseen continues to demonstrate their uncouth strengths. Last month Antiseen and Rancid Vat had and excellent split 7". Then TPOS rereleased 1992's "Eat More Possum". Baloney Schrapnel out of Phoenix put out an interesting 10" called, "Hell" with Antiseen covering a bunch of good songs. Of special mention are Hank Williams', "I Saw the Light", "Chicken" by Jack Starr and, "If There's a Hell Below, We're All Gonna Go" by Curtis Mayfield. Check this record! Baloney Schrapnel, P.O. Box 6504, Phoenix, Arizona 85005.

Once again the illustrious Devil Dogs have come to town to nullify your meager existence. Your kidneys have new lesions this time out. Live songs on "Choad Blast" 2xEP on Empty Records crack fuckin' Jersey off into the Atlantic Ocean. The punk shit easily melds into the dramatic 50's type ballads. This stuff is so cool you might find yerself goin' out to get your hair coiffed and your pants pegged. The Dogs rule.

Jabberwocky, that truly fine garage band from the Netherlands has released a good 7" EP called, "The Kings New Clothes". Wow! Punk out.

Demolition Derby has two good records for your listening pleasure this month. The various artists EP includes two tasty cuts by the Squares from France and the Perverts from Holland. In addition, Sin Alley from Belgium offer a single with a rockabilly flavor and good female singing. Two cuts catch your ear, "Let's Dance" and "Rockin' in the Graveyard".

The punked out, fucked up rockabilly scene has numerous Japanese proponents practicing their chops. Giant Claw Records presents Guinny Vamps with their "Cool Head" EP and Great Mongoose with a little EP called, "She's a Bad Motorcycle". These noisy rascals will amuse your ear bones.

On the primitive shit-kicker cow-clod punk front, what about that Darin Lin Wood cat and his plethora of country-boy-gone-bad bands? This month alone you'll find him guitar slinging on the Jackknife's "All My Blues For Sale" single, "Tobacco Road" and "Great Million Sellers" singles with Monsieur J. Evans and '68 Comeback. Not to mention his accomplishments of late with Fireworks. What a busy individual! Most industrious. The Drags from Albuquerque N.M. have been playing good 60's influenced garage on tour, similar to Count Backwards. Their "I Like To Die" EP is a reasonably rockin' debut on Resin Records. Out of Tucson the Fell's continue to make you smile with another recording, a 10" called, "Amped" that has some plenty spunky saguaro infested George Jones meets the Meat Puppets type of prickly punk.

Bad Genes out of Pittsburgh, PA have a good split our now with a band called Anti-Flag called, "Rockin' With Father Mike". Good up-tempo punk from these lads.

Harlan and Rhythm Collision, from Aguora, CA serve up an intriguing split EP with the Harries from Holland. R.C. always lays down quality pop-punk a la Ramones style.

Next we have the no redeeming social qualities punks of the month awards. The Johnny Bravos give you a posthumous record from their short career called, "It Ain't Easy Being A Junkie". Happy songs are rammed down your throat. We have "I hate Love" and "Juvenile" both quite uplifting. G.G. would be proud.

The Dummies play a raucous number called, "Play Loud" on their new "Rock Attack USA" single. Pennsylvania should consider the Dummies a state treasure. People are foregoing rehab just to ride on the decadent Dummies train.

Local scenester Jay Hinman, whom you probably remember from the first Lazy Cowgirls record, put out a nifty lil' garage-type punk thang featuring Oakland's Monoshock. It's called, "Primitive Zippo" and the shoutin' and cavortin' on this new EP gives one a bit of Night King feel. Cool. Womb Records, 520 Frederick St. Box 33, S.F., 94117.

Some pissed off political punks

out of Birmingham England submit a very good tape this month. They are called Spithead and it's titled, "Kill Two Pigs With One Stone". The angry lyrics deal with "killing in the name of Christ", "utopia is never free" and the like. The music rages with youthful chaos UK sparkle. Looking forward to more from Spithead soon.

The last emphatic kick in the head come to you courtesy of Fatal Erection and their 7" called, "Castrated By Love". It's fast punk with the hammer down full-bore. It's master minded by John Lyons (ex- Osgood Slaughter) accompanied by Pig Champion, Mondo and Slayer Hippie, all of whom are ex-Poison Idea. Good guitar bits abound, but no so many that you lose the bleeding member ambiance of this scorcher. Take notice of how they have adapted the old blues standard "Corrina" to contemporary subjects. Also included is a swell comic: "Castrated By Comix" No. 1. A very nice package to be sure. Available through Erection Fatale Records, P.O. Box 5192, Eugene, Oregon, 97405. For you die hard vinyl junkies, America's best Oi band, the Wretched Ones, just released their greatest hits on Headache records, previously only out on CD.

On a passing note; do not miss the opportunity to catch Teengenerate on their all-conquering world tour!

Until next time- see you in hell.

All righty so I know that we columnists aren't supposed to write about each other in order for MRR not to become thoroughly inbred, but I just can't keep my big yap zipped on this one. (MB): I hate to feel the need to harp on and on about this, but get it through yer balding little noggin': **FEMINISTS FUCK**. Yes we do indeed do the do, we make the two backed beast, we slap bellies, we pork, (or faux pork gluten for those of you who are vegans I suppose), we f-u-c-k, fuck, pure, sweaty and simple. I realize that many of you who believe that we're a bunch of granola chompin', sandal wearin', patchouli reakin' yahoos will find this hard to believe, but alas it is true. A good hearty, slime covered fuck does not necessarily equal love in the mind of a feminist. As an angry young thing, let me say on behalf of myself and many of my girlfriends, that while I may shag, rut, or just plain old have sex, I do not "make love". Got it? Let me put it another way; I speak, I talk, I argue and I most certainly complain, but I do not "communicate". The parallel which I'm half-assedly trying to draw is that just because someone calls herself a feminist does not mean that she buys into all the new-age "reclaiming your childhood", "check in" at your twelve step "sex addict" meeting crud. As feminists, not all of us confuse or need to equate a good roll in the hay for *Looooove*. Okay? Simple enough? Let's move on...

First of all I must mention, that this column does not reflect the opinion of the Epicenter Zone collective in any way. I'm sure some people there will be quite pissed at me for writing this, but I feel really strongly about the issue I'll be writing about, so when it was suggested that I circulate a copy of this at Epicenter to make sure it was fine with everyone I said "No way, these are my feelings, and I'm going to talk about them." So now that I've covered my ass, let me begin...

Most people who read MRR probably aren't aware of this, but there have been a number of attacks made upon individuals, and groups lately which I feel need to be addressed. One such set of attacks was recently made upon Epicenter by a group of young women and men, who declared our space to be a den of racism, sexism and homophobia. The first such attack came in the middle of the night when a person who is believed to be an ex-worker at the now defunct Epicenter switchboard and an ex-Blacklist worker snuck in and wheat pasted fliers everywhere which accused Epicenter of being elitist, and discriminatory towards women, queers, and people of color. There were also flyers made attacking individual workers for among other things being record collectors and vegans. As well as wheat pasting these ridiculous flyers, these two (if not more) shitheads wheat pasted any record covers which had images of nude women on them. Obviously these boys had their heads up their butts when they chose to wheat paste Bongwater records which featured nudes of Ms. Anne M. Hey boys, can you say, "duh?" Besides having to clean up the mess, we also had to shell out a hundred and thirty five dollars to pay for new locks and keys since we didn't want to give these people the opportunity to break in again, not to mention the cost of the records. An unfortunate thing which came out of this was when two people were accused of the break in, and were tried and convicted in the minds of others on quite circumstantial evidence. Whether or not they knew that it was going to happen or who was involved, that was still lame.

Anyway a few weeks later, a group of young men and women came in who we all knew hated Epicenter, and proceeded to paint and write all over the walls, tables, benches etc. about how Epicenter essentially was made up of a bunch of white, middle class het males, who are all nazis. However, this time the attack came under the helpful auspices of Epicenter as we supplied the paint and several workers stood there and watched. Not only is that complete bullshit, but it was quite awkward for customers to come in and be slapped in the face with all this shit that they knew nothing about. Certainly Epicenter has problems that we need to work on, and I don't believe that we're above criticism, but this was just ridiculous. Eventually, some of our genuinely nicer workers (and I certainly wasn't one of them) met with this group of crazies to discuss the issues which were being raised. Personally, I don't think that those fuckwads deserved it, but hey, I'm kind of a jerk who's not very forgiving or tolerant. At this first meeting of its type, these people were asked what were their specific complaints with the store, what could the workers do to change things, and how would these people like to see these changes facilitated? Their response? "We're the accusers, we don't have to say or suggest anything!" We're the accusers? What kind of a fucking answer is that? We hate you, we're going to come in your space and vandalize it, harass its workers both in and out of the store, we're going to repeatedly come in and deface your community center with our accusations of bigotry, but we don't have to say anything because "We're the accusers"? Get real.

A week or so later, these people came in while my roommate was working by herself, this time their 'gang' consisted of four or five people and their large (although very sweet and cute) boxer, and started writing on the walls again. We had tried to repaint over the previous assault and so my roommate asked them to at least move

to an already graffitied spot. If that was not a pure intimidation tactic, than I don't know what is: four or five people, a big and potentially dangerous dog, and one lone Epiworker. No hidden agenda there kids. At that point in time everything came to a head. We were having a monthly meeting that weekend and it was placed upon our agenda for a vote that this group of people be banned permanently from the store. It was a rather terrible week, some workers spouting macho rhetoric about how we needed to rat pack these kids, others saying that what they were doing wasn't the point, we needed to address their argument. The store was becoming completely divided on how to deal with the whole situation.

Sunday meeting day came along and we sat down to begin what was to become a three and a half hour long scream-a-thon. To make a long story somewhat shorter, all of the people who had attacked Epicenter as well as their cronies and a carefully placed mole named Sean (a kid deserving of a good solid kick in the balls if there ever was one) came to the meeting to protest our banning of their sorry asses. Through their screaming, pseudo sexual body language, posturing, and Mike Ness-like eye make up ("I wear my make up like this to get sympathy...") it was obvious that they were trying to intimidate, harass, and just annoy the daylights out of us. These snot nosed "*Sassy* punk" fashion spread clones were trying to scare us silly with accusations of bigotry, they were pushing us because they believed we lacked the temerity to kick them out; after all, up until that point many workers had (in my cynical mind) coddled them and catered to their temper tantrums by repeatedly meeting with these twerps. Eventually, the young woman responsible for the bulk of the attacks came flouncing up and stated "If Epicenter bans us, several independent labels, bands and distributors have agreed to boycott Epicenter." The only sound to follow was the guffaws of thirty plus Epiworkers. She then said that we would also be boycotted by RAW (Roots Against War), BAACOR, as well as several other political groups. The entire situation eventually became so heated that it was obvious that there was a very good chance that the whole thing was going to erupt into physical violence. At that point, the people were informed that they were no longer welcome in Epicenter and were asked to leave. "What if we don't?" they asked. "We'll call the police" replied one worker. They stayed, he called the police and they were escorted out. The whole thing was incredibly tense and scary, it was ugly, and I'm leaving a lot of parts out, but that's essentially the gist of it. Possibly the only good thing to come out of this meeting was that because of the emotional intensity of the whole thing a lot of friendships and working relationships were called into question; some becoming tighter and some being at least temporally damaged. I think that in some instances it forced us to look at each other somewhat more honestly than we usually do. In the case of at least one person who is normally extremely timid, he was driven to the point of actually bellowing at someone over an issue, which I think is something he should feel totally proud of. *(Gary Fembot rules)*

The reason I told this story was not to shine even more attention on these people, which is what I think they secretly desire, but to say that this sort of fucked up wantonly destructive behavior is happening all over the place. The same people who attacked our store are also believed to have trashed a woman's house in Santa Rosa in the same style. My point is that these kinds of people are complete and total wing nuts. What really worries me is that this isn't isolated. The Beehive Collective in DC was fucked up, Slim Moon and Donna Dresch in Olympia supposedly had the outside of their apartment building spraypainted, as did the offices of "K" Records. I just don't get it. Is it because these are all safe targets, with the people who live at or work at these places probably likely to question their motivation or morality? I figure it's got to be easier to accost Epicenter, where we're all pretty wimpy, rather than the liquor store across the street where they're selling heroin over the counter and where the owner outwardly admits to hating blacks. This is a store where I know many women have been harassed both through shitty comments, T&A beer ads, and continual leering at our tits. Big bad Epicenter with all its rapist boys, yep, let's go fuck their shit up rather than attacking all the assholes who live in our neighborhood and really assault women.

Major labels aren't going to destroy punk, like these zealous do gooder pigs in punks clothing are, people who are so busy playing scene cop that they no longer fight the injustices of the world because they're so busy telling everyone what is and isn't acceptable behavior in the punk community. I don't think for one nanosecond that punk rock is perfect--it ain't--but attacking honest, caring, volunteer organizations, or individuals is an act of a spineless coward who is too petrified to fight the big sharks and would rather feed on us little minnows. I hate it, and I hate all the people responsible for this shit. You make me fucking sick and I'm ashamed to be part of the same community as you. Stop taking yourselves so damned seriously, stop taking *The Scum Manifesto* as a piece of political dogma, fight the real enemies, not the people who would love to support you. Most importantly, get a fucking clue and grow the fuck up.

As an aside, my dog died last week, and I really miss her, I got her ten years ago for my fourteenth birthday. So this is for you Isadora Duncan Donovan, the bestest dog of all. I miss you and will love you forever. Yeah I'm a sap, so sue me.

Anybody notice the similarity between the new movie "Speed" and the O.J. Simpson car chase? Here in the U.S., bad life imitates bad art.

What amazes me in the all the rah-rah "he's a nice guy" routine we're being bombarded with, is the fact that this guy was a wife beater. Like many big jocks, he's a control freak, and when faced with a situation where he was losing that power, he destroyed the object of his desire rather than let it go. In more ways than one, O.J. is indeed an All-American.

And, being a multimillionaire, he got (and probably will continue to get) preferential treatment. Do you think an average Joe Schmoe would've gotten to tool around the freeways for hours? No way, he'd be dead meat. Hey, maybe when O.J. gets off with an insanity plea, he can run for Senate, too.

And then there's the media who turned the whole affair into a public zoo, yet have the fucking gall to turn around and blame the "circus" atmosphere they created on the people who came to ogle. This is one sick culture.

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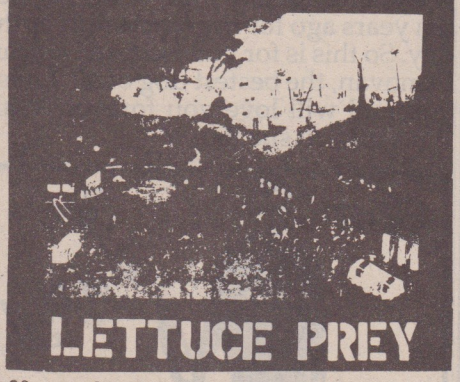

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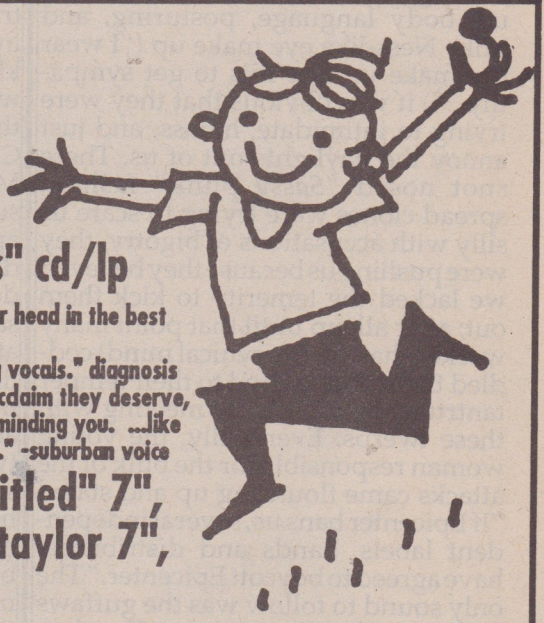

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Thanks Lali ! Even though us wiseass midwesterners just ain't P.C. enough, we're glad you liked it. We'll be good next time, we promise (heh heh).

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MRR NEWS

AUGUST, 1994

Page 1

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

IS FRANCE PUNK YET ????

In issue 133 of MRR, we have read a report on French riots of March 1994, that didn't correspond with the reality. It's normal because it's difficult to report real events just through local papers. You cannot understand a movement in newspapers. Even French newspapers have not translated the reality of the movements. They translate the partial vision of some journalists, often politically oriented. The best point of view is evidently the point of view of the guys who participate in the events.

First, some numbers: one full month of demonstrations in hundred French cities (big cities, but also many little cities in the campaign), thousands and thousands of demonstrators (around 50,000 in Paris for example), and big riots mainly in Nantes, Lyon and Paris. In Paris 903 people were arrested, around one hundred convicted, around 400 injured cops, hundred of shops and cars were destroyed. During the demonstration in Paris on March 30, one hundred shops were destroyed, 240 cars destroyed (around one hundred burned), 200 injured cops.

There were a real fracture between some demonstrators (students wanting only a good wage for a good job) and rioters. The first ones discovered that their future was dark. The second have no future. The first ones are classical students, the second are the new young proletariat. They live in suburbs, are harrassed by cops each day, are victims of racism (because they are young, or stranger, or poor, cops have many false "reasons" to persecute them). The first ones wanted only to stop the unpopular decision of the government. The second wanted revenge. When you are strong, 2000 or 3000 guys together, you can take revenge on the daily humiliations. You can fight the cops and win, you can steal from the rich, you can smash this society that refuses you all things that you need.

So, during each demonstration, you had many students who demonstrate cool, and you had around 3000 kids who fight cops, smash shops and cars, attacked banks, one ministry (DOM/TOM, "modern" colonies in "French" Antilles), and also attacked journalists because their photos were used by cops to recognize rioters.

Repression was hard but not so hard really because the government was frightened that there was a death (as in 1986 when the cops killed the student Malik Oussekine). So, police repression was not as strong as they could be. They can be more savage, more fascist in their methods. But the situation of the government now in France is to prepare presidential elections in 1995. So, they are very frightened to have dead in the streets. So, when peasants in 1993, then fishermen at the beginning of 1994 or workers are in streets, with violent riots with cops, police have many injured. Sometimes it's borderline (on January 1994, a CRS - antiriot brigade- had violently smashed the head of a fisherman with his gun, in Rungis. The guy was seriously injured and some days after, during a big demonstration in Rennes, fishermen got revenge and injured around 40 cops, during the appearance of Prime Minister Balladur in this city of Bretagne. But actually, repres-

Continued Page 2 Col 1

HYDROELECTRIC COMPANY TAKES OVER FIRST NATION LAND

(Thanks to Andy Buckley of Earth First! Massachusetts for the lead)

QUEBEC, CANADA Twenty-one people were arrested protesting the construction of hydroelectric dams threatening to flood nearly 10,000 square miles of land. When completed the flooding will serve as an eviction notice for First Nation (Native) people who currently live on the land.

Hydroelectric power is often touted as being safer than gas or oil. However, this process produces large quantities of methylated mercury into the water. Already many member of the Cree tribe have been poisoned due to Hydro-Quebec's flooding of traditional hunting grounds. When vast areas are flooded submerged, decaying vegetation causes the mercury to become toxic. (methylated) . The mercury easily deposits itself into the tissue of humans, animals and fish.

The protesters occupied the main service road leading to the construction. Among those arrested were journalists, observers and Native people. The blockade held out for two days before being bulldozed by HQ workers and provincial police.

In addition, the project (Ironically called Saint Marguerite III) will require the clearing of 235 square kilometers of forests to make way for high tension power lines. The woods will be clearcut and kept bare with the use of toxic herbicides.Mining exploration, surveying and and more forestry which will be sent out a mill pulp and paper production.

On June 14, 1993 Quebec's Public Environment Hearings Board concluded in a 450 page report that the SM III project "should not presently be authorized according to the concept submitted by Hydro-Quebec." On April 18, 1994 , Hydro Quebec, in defiance of the board began the access road leading to the project.

The Coalition for Nitassinan is asking for help in trying to stop the dam. Observers from the United States went to the blockade as part of a support team coordinated by the Native Forest network and the Innu Support Committee. At present there are a total of six U.S. observers in jail facing charges.

"The multinational Goliath, Hydro-Quebec, may have appeared to have crushed the non-violent Davids," said Orin Langelle, of the NFN in Burlington Vermont.,"but in reality this only gives strength to all those who are fighting against ecological destruction and struggling for the rights of those who refuse to compromise their traditional ways and dare to stand in the way of fool's progress."

FOR FURTHER INFORMATION CONTACT: NATIVE FOREST NETWORK: Eastern North American Resource Center, PO Box 57, Burlington, VT 05402 USA, (802) 863-0571, (802) 863-2532 (Fax)

CONSPIRACY THEORY OF THE MONTH CLUB

"What's happening to all ages shows in San Francisco?"

By Jim Tracy

Different cities develop different approaches to punk rock due to varying circumstances and access to ideas. (Zines, records etc.) The San Francisco Bay Area has always been lucky to have a lot of people involved with DIY and Punk. Although many an established venue has opened it doors to Punk, a large portion of the shows here in the past decade have been held in venues of dubious legality. Storefronts, live/work warehouses, parks have all served as points of explosion for punk rock.

Early on the Powers That Be recognized that punk could turn a profit. Bill Graham (hippie scum rock promoter) realized this and often sent the police to shut down punk venues. Then all of a sudden his own venues would show an interest in booking punk rock shows. (Of course so many "punks" were more than happy to play and many more were happy to support such scams through attendance.)

But the underground venues resurfaced, as Big Money became less and less interested in the selling of the counterculture and returned to "safe" rock and roll acts." Then Nirvana went number one and the sharks went out for a feeding frenzy once more.

It would be safe to say that "Grunge" represented nothing more than Music Money finally perfecting the art of marketing the punk look and surface attitude. Most of the early Brit bands signed to major labels, but it still took nearly a decade for the dimwits at DGC to figure out how to sell it to the hungry masses.

One evening in August 1993 three DIY establishments were raided and closed down on a variety of charges. Most notable was Studio Four, which had served as one of the best performance spaces in the Bay Area for a long time. In the months preceding the busts establishments like The Great American Music Hall and Slims had started a whole slew of "phony" all ages shows. Tickets were usually 7-8 dollars. Included in the price were crappy bouncers and two drink minimums.

This is not an accusation. MRR News has no proof that the proprietors of GAMH or SLIM'S had anything to do with the bust of STUDIO FOUR.But one does not have to be a conspiracy theorist to see that since last August, the above venues have put on a lot of expensive shows with "punk" bands.

Some of the worst stories are STEELPOLE BATHTUB AND THINKIN FELLERS UNION LOCAL 282 for $12.50 and JAWBREAKER fro $8.00. All in all its getting more and more expensive to see shows around here.

However, the DIY spirit is still intact. It's the beginning of summer and a whole bunch of truly DIY shows are being planned. EPICENTER has seen successful shows usually costing $3-5 bucks. YAHOO URBAN ECOLOGY ZONE and THE NEW STAGE THEATER seem promising. Add to that the ever popular KOMOTION and GILMAN and it is certain that DIY will survive for quite some time.

Touring bands should consult BOOK YOUR OWN FUCKING LIFE VOL III for Bay Area tour info. For up-to-the minute information FEAR OF POP MUSIC RECORDINGS (My label) is glad to help, as long as we can call you collect.. Call 415-864-2337.

FOOD NOT BOMBS UPDATE

The bizarre saga of Food Not Bombs San Francisco continues. In a nutshell: founder Keith McHenry was jailed for nearly three weeks for allegedly putting his fist through Supervisor Barbara Kaufman's office window. Keith denies the charges and pleaded not guilty on June 16. He's facing six felony assault charges. If he's convicted on half of them he could technically face life in prison under California's "Three Strikes Your Out!" bill. Robert Kahn who was actually convicted of serving soup to the homeless is still out pending appeal. If his appeal is denied then he's off to the slammer for two months ! Write: Food Not Bombs, 3145 Geary Box 12, SF, CA 94110.

FRANCE from Page 1 Col 1

sion is measured. (so, just "measured", because don't forget hundreds of arrests, control in metropolitan or railways stations of suburbs, use of photos to arrest people after the demonstrations, new repressive laws, the initiative to expel 2 Arabic guys in Lyon after a demonstration. (Luckily, after new demonstrations, the government is defeated again and the two guys came back in France and are free after their process because they were innocent).

The economic situation in France is a real swindle. Capitalists try to make more and more money by different ways: they receive money from the government to take young people into their factories, but these young people are paid with very low wages. Capitalists use many subterfuges: you can be paid only 1500FF/ $250 for a full month of work because you are young. On one side, capitalists lay off old workers—around 4 million people without a job. (they fire thousands of workers: Renault 30,000 in eight years, Saint-Gobain 4630 in 1991, Rhone-Poulenc 3000 in 1992, ELF 450 in Atochem factory in 1994, Societe Generale 2847). The main enterprises in France have heavily benefited and continue to fire people. Big companies in France make big profits: Renault 7,5 million FF in 1992, Saint-Gobain 2,5 million s FF, Rhone-Poulenc 1,5 million FF, ELF 10 million FF, Societe Generale 3,27 million FF. And on the other hand, they use young people with low wages, no rights, limited periods of work, etc. But on another side,

So, big companies make their money by firing thousands workers. And what's more, they receive 80 million FF in one year from the State to take workers. In reality, this money goes directly into their pockets and they don't create jobs for workers. It's the true reality.

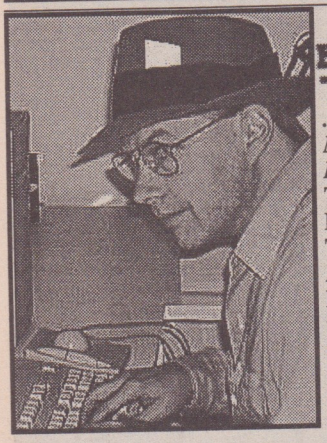
Youths are angry. No job, no money, no future, just repression, racism, many governmental swindles (here, many guys want an operation like "mani pulite" in Italy or Spain, against all the political class and already, there are many strange affairs: murder of a fascist deputy in Var, strange "suicides" of many politicians (around ten since January 1994), investigations into different financial swindles, etc. For memory: our ancient prime minister Pierre Berogovoy's suicide.

Future is possible if you understand that the future is you. When nihilists say "no future" in 1977, some guys answer: no, future is possible, you organize your own life. Major companies are bad? Create your labels. Rock magazines don't speak about your scene? Create your own fanzines. Capitalist system is rotten? Destroy it and try to create your own society. No "peace and love" slogan, but fight for peace, war for love. Fight and war against exploitation, to destroy it, and create a society of love and peace. Hippies believed that you can live in peace and love without to win them. You must first fight for them and after, you can live cool.

In May 22, against an ecological disaster, in Somport (near Spanish/ French frontier, it's a tunnel that destroys nature, the bears and the ecological system), 10,000 people demonstrated and fought with cops. On May 28, it's the arrival of the "People Without Jobs" March in Paris, after one month of demonstrations throughout the whole country. People know that the miracle won't arrive from presidential elections in 1995. People will be the "miracle", not the capitalist politicians.

Some believe in populist solutions (like Berlusconi in Italy or Bernard Tapie in France) but it's also an illusion, behind it is the ghost of fascism (MSI in Italy).

Contact for more news: "Feu" c/o APMC/ BP6/ 75462 Paris Cedex 10/ France.



LEFTY HOOLIGAN

...ALL THE NEWS THAT FITS...

THE PEN IS MIGHTIER THAN THE AK-47... Okay, I confess. I'm the one responsible for writing the personal letter that helped push Larry Livermore over the edge. Just call me delusional and dangerous. Honest, it was only words on a piece of paper. Perhaps Larry should listen to "Love Me, I'm A Liberal" by Phil Ochs to get why plenty of other people besides me hate liberals. It should be his type of music. You know, folky and not too aggressive... Write me c/o MRR if you want a complete, unabridged copy of the offending document...

LET'S SHOW A LITTLE SUBTLETY NOW... The precarious Italian right-wing coalition government of business mogul Silvio Berlusconi banned rallies by fascist skinheads on May 16, according to the May 17 edition of the *SF Chronicle*. It seems that they were making the Italian public nervous, what with five neo-fascist National Alliance party members serving as ministers in Berlusconi's government. The May 30 *Chronicle* states that Italian fascists are interested in incarcerating gays in concentration camps. What I want to know is, are the trains running on time?...

IF THEY CAN SEND A MAN TO THE MOON... A study by Dr. Rosemary J. Redfield in the current issue of *Nature* still can't find any reason for the male of any species to exist as reported in the May 17 *SF Chronicle*. Sex would be a lot simpler and safer if the female just reproduced asexually. I hear some of Redfield's male colleagues are still trying to teach fish to ride bicycles...

ITS BIGGER THAN THE LOWER FORTY... The May 20 *SF Chronicle* reported that, the day before, Clinton stated that he could not rule out the "military option" in dealing with Haiti because, after all, that country is "in our back yard." By that logic, the Federal government buildings in Washington, DC would be located in "our toilet bowl." Or, is it the grease trap?...

HOW CAN YOU KEEP THEM DOWN ON THE FARM... Ren Jianin, president of the Supreme People's Court in China, has warned that "security problems are escalating enormously" in the countryside, this according to the May 23 *Chronicle*. As China continues to promote an internal market economy, state-run factories and businesses are losing money or closing down, with local officials looting such state-owned enterprises of machinery and raw materials. Serious crime has risen over 23% last year, drug trafficking is up over 30%, and gang related violence is up more than 50%. Ah, the wonders of capitalism...

IF MARX WERE ALIVE TODAY, he'd be selling insurance! The May 30 *Chronicle* also has a story about ex-Communists making an electoral comeback in Hungary, as the Socialist Party. Seems that folks aren't so happy with capitalism any more, what with the high unemployment and inflation, not to mention the mafia style gangsterism rampant in eastern Europe as well as the former Soviet Union. The Hungarians don't want to go back to Communist totalitarianism, but they do miss the old system's welfare and security. And besides, it's hard to find real old-style Commies around anymore. The June 5 *Sunday Punch* for the *Chronicle/Examiner* talks about how, in Bulgaria, the old Communist Party cadres and bureaucratic functionaries have taken advantage of their positions to become that country's *nouveau riche*. From socialist ruling class to capitalist ruling class. This resurgence of the Communist party in Lithuania, Poland, eastern Germany, Bulgaria and Hungary is giving NATO and western Europe pause. Finally, the June 6 *Chronicle* reveals that Russian Communist Party and KGB cadres, as well as home grown Russian fascists are busy financing Vladimir Zhirinovsky and his rightist, ultranationalist political party...

SCIENCE IN ACTION!... Livermore Labs has come up with a snappy new sniper detector which tracks bullets in flight and identifies the source of gunfire within seconds (May 21 *Chronicle*). But don't go thinking that the Labs have gotten entirely out of the nuclear weapons business with such projects. According to May 22 *SF Examiner*, there are plenty of so-called "nonnuclear tests" in the works which are directly related to the nuclear program that the labs engaged in throughout the Cold War. These include building the world's biggest laser to simulate the heat and radiation of a nuclear blast; developing a super x-ray to freeze exploding materials flying apart at almost 6,000 mph; setting off miniature nuclear reactions that mimic the first moments of a nuclear blast; simulating the shock wave and hot blasts, compression, or x-ray impacts of an atomic blast; testing chemical explosives that rival nuclear ones in power; etc., etc. Don't you just love all this "pure" scientific research...

FRONT, FRONT, WHO'S GOT THE POPULAR FRONT?... In a display typical of Marxism-Leninism's failings, the Sandanista National Liberation Front refused to widen its appeal at a recent Sandanista congress, according to the May 28 *Chronicle*. The Front represented perhaps the broadest insurrection in Latin American history when it overthrew Somosa in 1979. Since then, power has been steadily consolidated in the hands of a few ML parties, the principle fighting organizations of the Front, causing parties and groupings to the right *and* to the left of these ML parties to leave the Front. In trouncing moderate Front voices, squelching dissent inside and outside of the Front, and pushing for ideological purity, the Front looks to be mighty lonely in times to come...

LOOK FOR THE UNION LABEL... The report of the Commission on the Future of Worker-Management Relations, chaired by Labor Sec. Reich and Commerce Sec. Brown, is due to come out, as reported in the June 2 *Chronicle*. The report warns of a growing split in the US workforce between high-wage workers loaded with benefits and a jobless, benefitless underclass, and so recommends that labor rules, written in the 1930's, be updated to take into account demographic changes in the workforce, new needs of business and workers, and international competition with low-wage countries. Big business is freaking big time, calling the report "radically pro-Union." The capitalist class should chill, because unions are actually the best guarantors of the status quo. Recognize 'em, give 'em some of the spoils of empire, and their own bureaucratic hacks will suppress any and all rank-and-file revolts against capitalism. It worked with the AFL-CIO...

IT'S A SMALL WORLD... The May 29 *Examiner* had an interesting piece about how east Asian countries such as Taiwan, China, Singapore and South Korea are rejecting western style liberalism and democracy for an authoritarian capitalism that is often quite dynamic and prosperous. Another article in the same issue talks about the first NAFTA metropolis, the combined cities of San Diego and Tijuana. While the border remains a fucking hassle to cross most days, business people on both sides of it envision one region from San Diego northern suburbs south to Ensenada, and east to Tecate and Mexicali. How about that. Internationalism, capitalist style...

DO DIGITAL COPS SMELL LIKE DIGITAL PORK?... San Jose police Sergeant Jim McMahon is a cop on the information highway, head of a four-member unit specializing in computer crime and fraud investigations. The May 27 *Chronicle* goes on to report that the cyber beat includes "sex crimes," looking for illegal imports and exports, tracking stolen goods across state lines, hunting down copyright violations and tax fraud, ferreting out industrial spying and the theft of trade secrets, etc. Now, if they could only get their VCR's to stop blinking "12:00" constantly...

POLICE STATE FOR THE POOR... Thaai Walker reports in the *Chronicle* that the SF Police Department wants to "fight crime" at the city's 48 housing projects by using metal detectors, unannounced inspections of tenants' apartments, weapons frisks of people deemed suspicious, warrant searches and consent-to-search clauses in tenant leases, screening committees for perspective tenants and immediate evictions of anyone arrested [not convicted] of any crime, and other such strategies. The Department claims to have Federal permission already, and says it just needs to submit a plan to Police Chief Ribera and Housing Authority director Floresca. No real talk about getting the consent of those who live in the projects. Suspending the tenants' civil liberties is for their own good, however. Guess the Bill of Rights is only for those who have the dollar bills..

"TO HELL IN A HANDBASKET" DEPARTMENT... Nuclear weapons are being reduced, bicycles now outsell cars, and people live longer. That's the good news from Worldwatch Institute's report "Vital Signs 1994," according to the June 12 *Examiner/Chronicle*. The bad news? I was afraid you'd ask. Birds are disappearing, destructive insects are developing resistance to pesticides, the world's oceans are being stripped bare of food, grain stocks are at their lowest since the mid-1970's, the loss of tropical and temperate rainforests has become alarming, there are now over 19 million refugees in a violently overpopulated world, 22 million people have the AIDS virus... Oh well, break open another six-pack and light up that bong. It's not like we can do anything about it, is it?...

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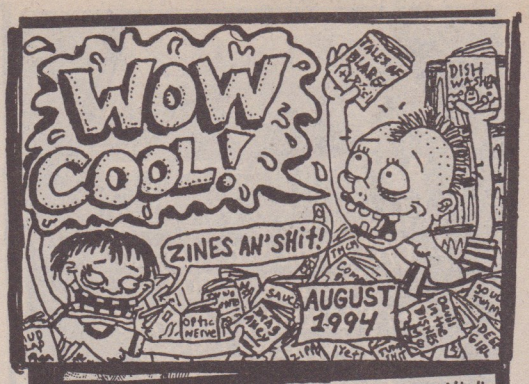

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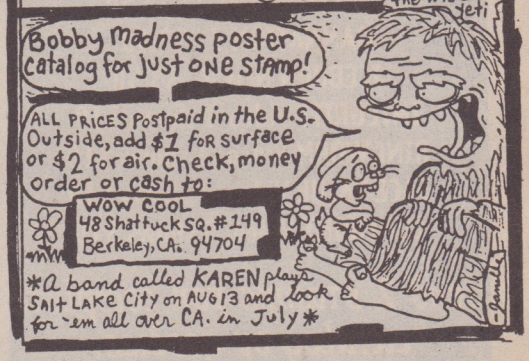

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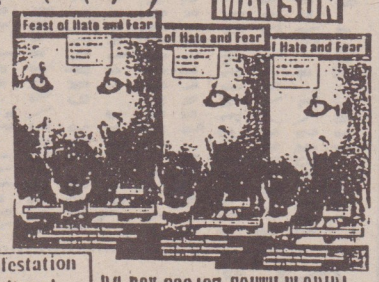

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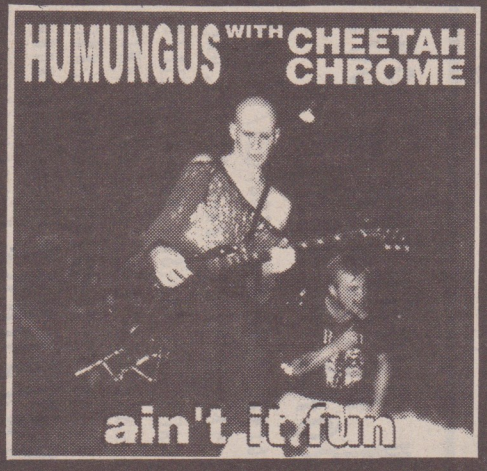

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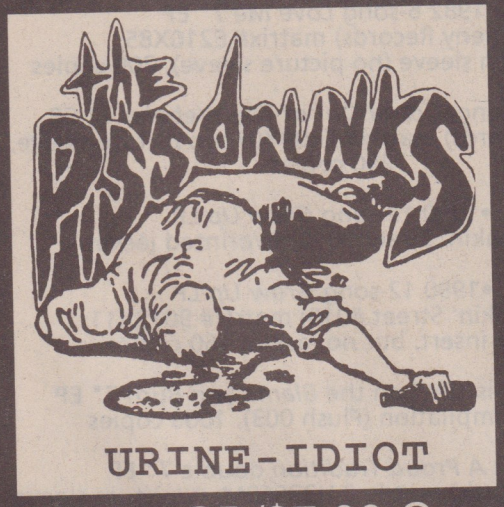

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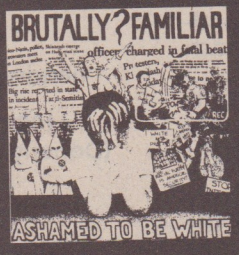

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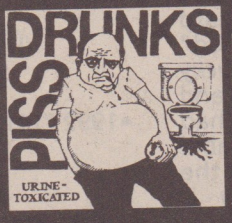

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While "alternative rock" bands keep churning out "collectable" hand-numbered pressings on color vinyl with a special picture sleeve limited to 5,000 to help sell their records, truly rare records are collectable 'cause they've got great songs and the bands had no money to make more than a few hundred copies. To get a feel for how great D.I.Y. legends are made, take a look at The Queers discography:

The 1982 "Love Me" 7" was the first Queers release. Recorded before the band had ever played a gig, the six-song EP includes a mix of garage-punk thrash and budget-rock weirdness . The record's historically significant track,"Love Me," was written during the last minutes of the recording session when they decided they needed to squeeze in "just one more song." Their grizzled drinking sidekick, "Pappy," supplied the vocals and improvized the lyrics by reading the words off someone's t-shirt. (After recording "Love Me" on the first take, The Queers never played the song again.) When it came time to distribute this epic, The Queers gave it away or sold it to their pals in the "Live Free or Die" state (that's New Hampshire). Good luck finding one of these babies, they only pressed up 200 copies on their own Doheny label. Since the band couldn't scrape up a few bucks for some cheapo picture sleeves, they hand-scribbled notes on the standard white inner sleeve of each copy.

Two years later, and burned out from repeated listens to "TV Party" and "Six Pack," The Queers decided to meet the Black Flag challenge head-on by recording the seven-song "Kicked Out of the Webelos" EP. Hands down, The Queers kicked Black Flag's arse. The "Webelos" record isn't just way cooler (in that special garage-punk kinda way), it's lots funnier. Still burdened by an ongoing cash flow crisis, The Queers only pressed up 200 copies of this record; and were too lazy to xerox a picture sleeve. If you've heard anything by The Queers, it's probably been "borrowed" from this record. Both the *Killed By Death* and *Feel Lucky Punk* compilations have "Webelos" tracks on them and that's where I first heard 'em too. One scumbag even had the balls to boot the whole damn 7" right down to the label and passed his copies off as mint "originals". Of course the matrix# is different than the original, so check carefully - if your copy's matrix# is U-30803M, you've been screwed!

From 1984 to 1987, The Queers survived dozens of personnel changes. The only remaining original member, Joe King (guitarist and vocalist), began recording what would be the *Grow Up* album, a pop-punk collection of love songs, hate songs, and instrumentals. It took two years to complete. As their luck would have it, British alternative label, Shakin' Street, offered The Queers a deal they could not refuse. Shortly after the ink dried, however, the contractual commitments of up-front cash, quantities of finished product, and a cut of the profits failed to materialize. The label *did* send four copies of the finished *Grow Up* album, but the band gave them away. The Queers never did find out how many records were pressed before Shakin' Street closed its doors.

The *Grow Up* story does not end there, however. With no copies of *Grow Up* forthcoming from the UK, the Queers decided to do their own pressing of the album (and inexplicably list the defunct Shakin' Street as the label). The pressing plant ends up destroying all but 160 copies of the record after The Queers fail to pay their pressing bill. There's no money for a glossy record jacket, so The Queers released the surviving copies of *Grow Up* with just a xeroxed punk-rock-type-of-insert.

That wraps it up for the rare-and-impossible-to-find stuff. The Queers reissued the first two 7" EPs in a slick double-pack titled *A Proud Tradition*. A whole 500 copies were pressed up (again on their own Doheny label) but are now out of print. The double-pack has recently been reissued by Selfless Records. The Queers also recorded 13 tracks of early (1984-1987) unreleased material with Wimpy (the singer on the "Webelos" EP) in January of 1993 and released five of the tracks as the *Too Dumb To Quit* EP. Six hundred copies of this 7" were initially released on the band's Doheny label as a fan club project but it too is out of print. Selfless Records recently reissued this EP as well. The *Grow Up* LP has been remixed by Ben Weasel and will come out as a Lookout! release.

Here's the complete Queers legacy to-date:

•1982 6-song *Love Me* 7" EP
(Doheny Records) matrix# E210X85,
handwritten sleeve (no picture sleeve), 200 copies

•1984 7-song *Kicked Out of The Webelos* 7" EP
(Doheny Records) matrix# E404Y07, no picture sleeve,
200 copies

•1990 12-song *Grow Up* LP
(UK Shakin' Street #010) w/printed jacket

•1990 12-song *Grow Up* LP
(US Shakin' Street #010) matrix# 9012X11,
xerox insert, but no jacket, 160 copies

•1992 "I Live This Life" on the *Blame and Burn* 7" EP
compilation (Flush 003), 1000 copies

•1992 *A Proud Tradition* double 7" EP
(Doheny Records) matrix # U33568M, w/picture sleeve
& insert, 500 copies (reissue of first two 7"s).
Reissued by Selfless Records in 1993

•1993 *Love Songs For The Retarded* LP/CD
(Lookout! #66) w/printed jacket

•1993 5-song *Too Dumb To Quit* 7" EP
(Doheny Records) matrix # U35835M) w/picture sleeve
& insert, 600 copies. Reissued by Selfless Records in 1994.

Repentent bootleggers can send those long-overdue royalty checks to The Queers at the following address: Joe King, 108 Post Road, North Hampton, NH 03862

Oh yeah - I'm still looking for a copy of the original *Love Me* 7". So, if you've got a copy you're willing to sell or trade, please drop me a line:
Mike B, 159 Emerald Street, Malden, MA 02148

RADIO ARTICLES

WPLT is the campus radio station at SUNY Plattsburgh, a school in the northern part of New York state. We run a non-commercial "alternative" format with many different specialty shows. There are currently two punk/hardcore type shows scheduled for the spring semester. The underground broadcasts every Monday night from 12:00 AM to 2:30 AM. My show, The Molotov Cocktail Hour, runs from 12:00 AM to 2:30 AM every Tuesday night. WPLT supports independent labels and music so send your releases today. If you're in Plattsburgh you can tune in 7 days a week, 8:00 AM to 2:30 AM, at 98.3 FM. All releases sent will be put into the heavy rotation to be played on all shows, including the punk/hardcore ones. If you have any questions or would like to send your releases we can be reached at: WPLT, Angell College Center 110, SUNY Plattsburgh, Plattsburgh, NY 12901, (518)564-2727.

PILOT 94

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Anchorage has a great demand for a hardcore "lower 48" to support the possibilities which are inherent scenes of the "48," radio listeners have been left to the get exposure to bands which do not usually get airplay. As labeled "fuckin' pansy." It is very difficult to make change record companies which have flooded the college radio the true "alternative" bands to get (more) airplay—the on by the major labels.

CMJ, as far as I have been able to determine, is a fuckin' corporate ploy to infiltrate a new market. If anyone looks at CMJ's "Top" charts it is easily deduced that it's bullshit. College radio is the venue for independent labels and bands to get exposure. I am in contact with various college radio stations across the nation in an attempt to slowly infiltrate the charts with bands who truly deserve it—not corporate "alternative pop." The underground punk/hardcore scene has been left to word of mouth and zines for far too long.

I am able to guarantee airplay (as long as it is not commercial music). Because of our rotation every band will get heavy airplay. Here is an example of our rotation:

-new music is on a color-coated rotation of full releases, not specific songs.
-heavy=relatively unknown artists and v/a albums.
-medium=better known artists & ones previously in heavy rotation.
-light=singles & artists previously in medium.

I would also appreciate any connections you could offer to help grant (more) airplay to bands who need it. Feel free to give my name and address to any people who may have the same feelings as myself.

Thanks,

Andrew Sawyers, Asst. Music Director, KRUA/ University of Alaska Anchorage/ 3211 Providence Dr/ Anchorage, AK 99508

Hi, my name's Bret, coordinator of 'The Only Alternative' which is a weekly radio program that has been broadcast on Radio Skid Row 88.9FM every Monday night since early 1994. The program is shifting to Wednesday evenings 10pm to 1am and by doing so we're picked up another hour air time that allows for more creative programming.

The program consists of new release punk/hardcore/underground music, news. interviews with bands and people who are involved in the punk community, plus we delve into the past because a lot of re-releases are being put out. Also contained within our timeslot we have been broadcasting the MRR Radio Show, a weekly globally syndicated one hour production that showcases punk/hardcore from around the world, and is produced by the folks who do the monthly 'zine of the same name.

All up, the program has been well received and with the extra hour we have obtained we can to start doing some live to air broadcasts of local bands. Wednesday nights will never be the same again, as now there really is an Alternative on Sydney's airwaves Radio Skid Row 88.9fm is currently going thru a hell of a lot of changes and we plan to, and will, fill the gap that was left by various stations. Australian music still has an outlet with this station.

Anyway, whether you are a band, record label, fanzine or whatever and think you may have something to offer 'The Only Alternative,' then we'd love to hear from you. Let us know about your gigs coming up, record/cd releases etc. Please send all correspondence/music for airplay and promo give-aways to the address below. If you wish to be interviewed or just chat you can also contact me during working hours on (02)516-2807. Hope to hear from you, Bret.

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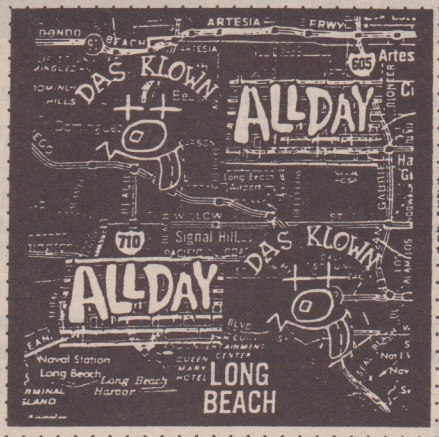

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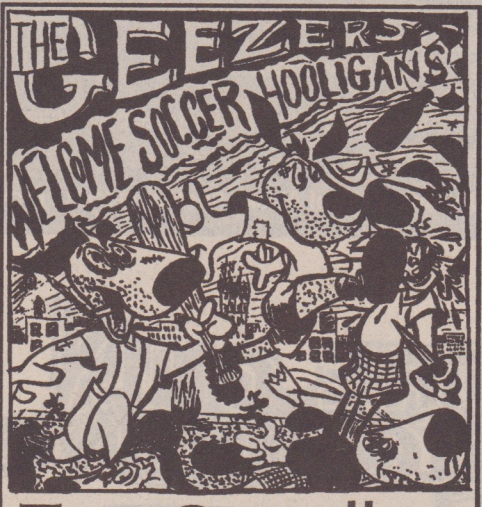

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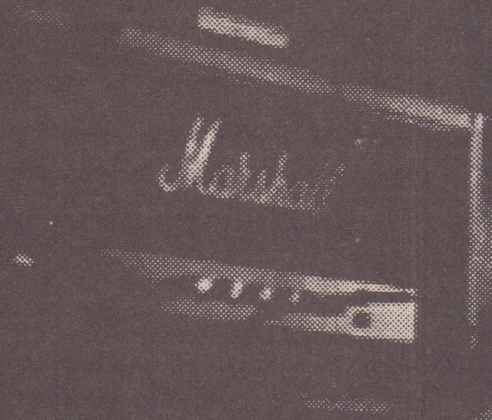

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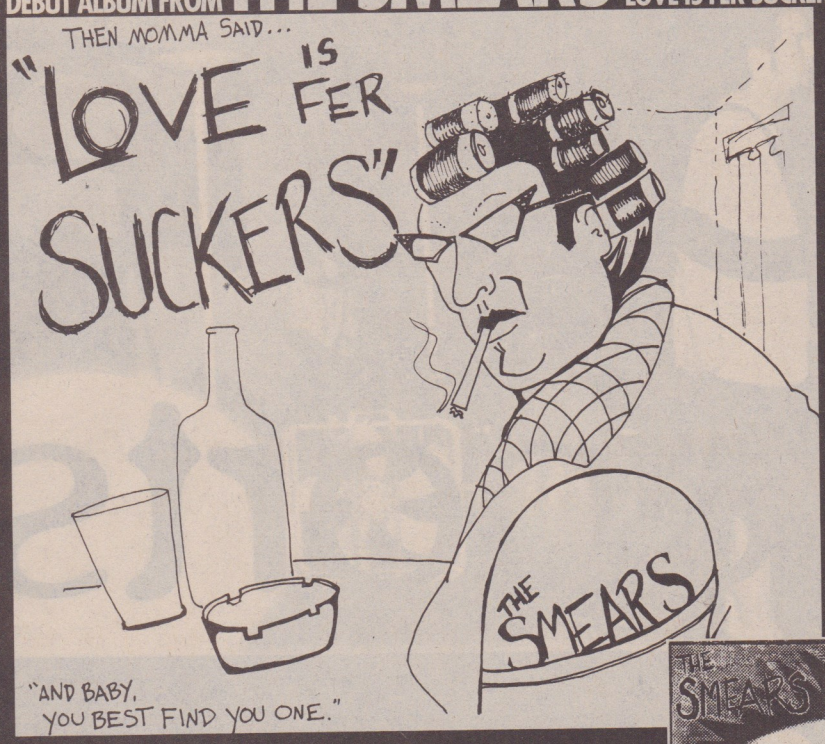

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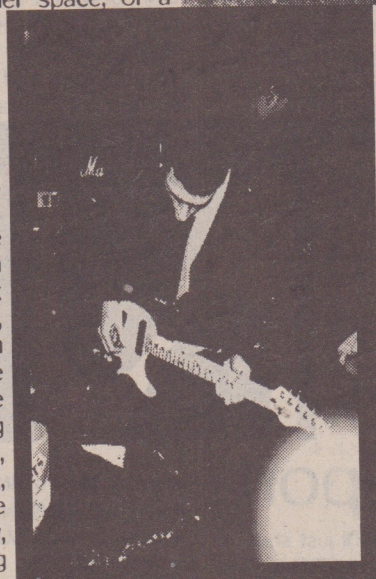
reports

Colorado

Yep, another fun filled report from the beautiful mountain state of Colorado. We know you don't want to miss out, so finish checking on the tofu bake in the oven, pour yourself a cold tall glass of Rice Dream, and read on. **Bands:** As mentioned last time around, Grant and Aaron (ex-**BELL JAR**) got something cooking with Dungeon Master Dave (ex-**ANGEL HAIR**) called **ANA NORTH**. **ANA NORTH** played three proper shows and a few parties up in Boulder. The bottom line is they blew the house down. I speak in the past tense because, unfortunately they have since broken up. Aaron landed a job in California and Dave decided to split back to Chicago for a spell. Grant's still unsure about what he's going to do, but it's a crime if that boy doesn't have a guitar strapped to him. **ANA NORTH** really knew what they were doing and could have caused a lot of damage. Sadly, they are gone and never even recorded. **ANGEL HAIR** had a brief tour back in March, in which they stopped through San Diego and got a chance to record with Matt from Gravity. It looks as if a 7" will be out in June. They currently have a split 7" with Bare Minimum as well as a song on the *Rocky Mt. Arsenal* compilation 7". The former is a split label release between **Titanic** and **GSL** (PO Box 4674/ Boulder CO 80306), whereas the latter was put out by Brian Circle, who does **Black Plastic Records** (PO Box 480832/ Denver C0 80248). Both sevens are well worth picking up. If money is a little low though, definitely don't miss these guys live, if they're headed your way. I know they're planning an extensive tour for the summer, and I believe they'll be the first Colorado band in quite a long time to head out east, which I think is great. **CAVITY** have a 7" out on **Cricket Ranch** (PO Box 4763/ Boulder C0 80306). I understand their second 7" is due out on Black Plastic pretty soon. **CHRISTIE FRONT DRIVE** are planning to tour this summer. It looks like I'll be accompanying them on their voyage out west, starting June 11th. This means **Freewill Records** (1650 Trenton St/ Denver CO 80220) will be on the road for a month and mail order will be non-existent during this time. We should be back by the second week in July and things will get back on track, shortly after. A six song 12" is now out and boy does it ever rock! **CRESENCE** are a relatively new three piece. The band is currently made up of two members of **TURNKEY** and the drummer from an older local band, **AGAIN**. They've played out just a few times and so far I like what I've heard. They have a sort of subtlety that makes them really powerful. Definitely a band to watch for in the future. As you may have heard, **DEAD SILENCE** have just put out a new single on Vinyl Communications. You betcha they're back, but living in Colorado you might never know it. They play super sporadically and somehow this release just doesn't seem to be too valid because of that. I mean, I know Kevin really enjoys playing so maybe it's just that they're having trouble getting shows. Rest assured, they're still the same political band you fell in love with four years ago. **DEAD SILENCE** also rerecorded the song "Hope," which appears on the *Rocky Mt. Arsenal* compilation 7", along with a song each by **BUNNY GENGHIS**, **CAVITY**, and as mentioned before, **ANGEL HAIR**. On the more unbelievable side of things, **FORESKIN 500** just signed to Priority Records! Sure, they're labelmates with Ice Cube now. That struck me as very odd but I guess they have been touring a good deal and it's just a case of being in the right place at the right time. Their first album is still available from Boner. If you were ever into the Warlock Pinchers, then these cats should be right up your alley. Just saw a new band on the block the other week called **FOUR**. You guessed it, they're a four piece, three of them sing and 2 play guitar. **FOUR** play very traditional hardcore with a ever so slight ska-edge to them. They're sloppy, snotty, punk as hell and an awful lot of fun. Can't say they're doing anything really new but then again straight forward hardcore is a bit of a breath of fresh air.Don't kid yourself, there is no stopping **JUNKDRAWER**. Not now at least. Their single just came out on Freewill and if

that weren't enough Bob Rob has recently enlisted in the **JUNKDRAWER** assault team. Sure, you remember Bob, the guy who put on almost every show in Colorado a few years ago and swung axe in the legendary **SAVALAS**. Bob moved to Alabama last year, got married and thankfully returned to Colorado. He's quite a character and it's nice to have him and Brian (bassist for **SAVALAS**), playing together again. My only hope is that Ben's guitar playing isn't overshadowed by the addition of Bob. **JUNKDRAWER** are taking Dungeon master Dave on tour with them in the coming months, and will be attacking the west coast like a swarm of locust. Local Longmont veterans, **LINUS** have been playing out quite a bit. It seems the band went through some rough times after Dan (singer) had conflicting medical problems. Things are apparently a lot better now, but it still remains to be seen if the band will tour this summer, as they had planned. Their 7" is finally out on Freewill. So what's up with **PILOT CAR**?" Well funny you should ask. Our single came out a few months ago on **Freewill Records** and unfortunately it ran into some stumbling blocks almost immediately. Understandably, local record store Wax Trax had some reservations about carrying it after what was said about them in the last Colorado scene report. Steven too had some mixed feelings about Wax Trax carrying the single and well one thing lead to another and the records weren't in any of the Wax Trax stores. The problem with this is that Wax Trax is one of the only record stores in the state that carries a large number of independent vinyl, and it was pretty strange not having any of Freewill's records available. Thankfully all of that is finally cleared up. Wax Trax has not boycotted Steven's label and in fact they are now even carrying the **PILOT CAR** single. The records in there are marked up, but Wax Trax is a store that needs to make money to stay in business and if you don't like it, get the record elsewhere. Steven will usually have a bunch of records for sale at most shows and you can get it directly from him if it bugs you. Please keep in mind an opinion is an opinion and even though they can hurt from time to time, it's still nothing more than a single person's individual thoughts. OK, enough of all of that. **PILOT CAR** are planning on recording again, real soon for a split 10" with **LINUS**. The split with **ANGEL HAIR** changed into a bunch of different ideas and I don't really know what is going to come of it. After roughly three years and two singles, **SMALL DOG FRENZY**'s first full on recording, *Davenport Champions*, is finally out. This thing was recorded so long ago and if you've ever seen them before then these songs should sound pretty familiar. Unfortunately, it's only available on CD, but I guess that's just getting to be more and more common. It's a very somber, almost dare I say it... atmospheric release and certainly illustrates just how much **SMALL DOG** have changed over the years. Titanic put it out and apparently Jared is still keeping the label afloat. A wise decision and a damn solid release. **Venues:** Boulder- Things either happen at **Club 156** (located in the downstairs of the Student Center of C.U.), the trailer space, or a random party. **Club 156** will be on hold for the summer, as it is run through the university, and the trailers are normally a final option, if no other place exists and the band is relatively unknown. Denver- **The Mercury Cafe** (2199 California) has been one of the more consistent places to have shows, along with the **Aztlan Theater** (974 Santa Fe Dr), which is geared more towards larger drawing bands, like Neurosis, Fifteen, and the Offspring, to mention a few of the more recent ones. Lately, there has been a fledgling of shows occurring at the **Pegasus** (614 E 13th Ave.), and at this moment, the hopeful place to accommodate the influx of bands for the summer will be at the **CRESENCE warehouse**. The test show is this Saturday and we're all hoping that this space will stand the time as the sorely missed **Wild Astor** once did a year ago. Colorado Springs- The only shows I know of are now happening at **Pure Energy** (210 E. Cimmaron), a metal bar. **Promoters:** To book a show, call **Sonny** at (303)545-9302 and if he's still on tour with **ANGEL HAIR**, try calling **Molly** at (303)546-9348. She'll set you in the right direction. Latest word on the Springs is **Vanessa** plans to move to San Francisco - call **Spencer** for an update (719)635-9662. In Pueblo, **Rich** is back from Texas and putting on more house shows. Call him at(719)543-9545 to see about setting stuff up. **Zines:** ***All Too Human*** (2707 Valmont St #A211/ Boulder CO 80304-2941) is the current zine put out by Brian from **JUNKDRAWER**. The first issue has some great poetry, interviews with **CHRISTIE FRONT DRIVE**, Small 23, as well as thoughts about death, from local scenesters. Issue #2 should be out soon and it should have more cool contributions plus interviews with Sideshow, **LLINUS**, **Chris Shary** as well as questions on love, sex, and relationships. Yours for nothing in person and Postage elsewhere (so what are you waiting for?). ***Budget*** (see All Too Human) is done by California transplant, Chrissy. #4 is coming one day, I know it... **Infinite Onion** (PO Box 263/ Colorado Springs CO 80901)- It looks like Dave



Up: Angel Hair
Down: Anna North

may put out issue #10 and then pack up for Zagreb, Croatia. Great zine from a swell person. Until he moves, which is sometime soon, you can still pick up copies of #9, for a $1.00 ppd, so get it! ***Prospect*** (350 Crestridge Ln/ Longmont CO 80501) - Andy from **LINUS**, bares his soul and much more. Issue one, has a lot of personal writings, and interviews with Fifteen, Clikatat Ikatowi, **ANGEL HAIR**, and Driftwood (South Dakota). 50¢ in person, 75¢ all other. **Ugly Dog Syndicate** -(6635 Cypress St/ Portage MI 49002/ Summer Address) - This one is put together by Rob in Fort Collins. A hodgepodge of writings, clippings, photos, and assorted goodies. #2 is the current one, and yours for a $1.00 ppd. **Wooden Sun** (3209 Heron/ McAllen TX 78504) This is put out by Eddie, our newly founded winter friend from Texas. This is great stuff, very personal and equally inspiring. This kid is a whirl of positive energy in person and it really comes across on paper. I'd place this somewhere around zines like Excedra, only better because this time around I actually know the person. Thanks for the tea. Great, great, great! All zines are frequently carried by freewill, if you just can't find them elsewhere, the out of state addresses didn't pan out (never know when these damn kids will be in CO) or in the case of a real zine freak, who needs their Colorado fix from one source. Read more zines, watch less tv. **Places To Eat:** Boulder- **Denver Salad Company** (2595 Canyon Blvd/ 2700 S Colorado Blvd) - Always a great idea. Six bucks gets all you can eat on salad, potatoes, pasta, soup, deserts, and hot, gooey chocolate chip cookies brought especially to your table (vegans beware!) **Delhi Darbar** (1514 Blake Denver) - Cool atmosphere for an Indian restaurant. A bit pricey for dinner, but there's a more reasonable buffet for lunch. Nice selection of vegetarian entrees and the food is mighty tasty too. The portions are a little small, but overall a good change of pace. **Golden Tempura Bowl** (406 E Colfax Denver) - I mentioned this place in the last report and I don't want to be redundant, but as I was telling Molly the night of the infamous tattoo quest, "Golden Bowl, Baby!" I crave the food at this place all the time and you will too. Cheap, cheap chinese and it can hold its own between me and vanilla almond bark any day of the week. **Tommy's Thai Restaurant** (3410 E Colfax Ave) - Never had Thai before and I think I've been missing something. Great spicy food similar to Chinese but unique. Cheap prices, friendly atmosphere, and nice size portions, makes this an all around groovie place to eat out. **Stores:** Does anybody remember **Move** skateboards? Last year, **Move** opened and kept going for about six months before Kevin decided to call it a day. Well that's all ancient history because **Move** has reopened and in the same location to boot.(1232 W. Elizabeth C-8/ Ft. Collins CO 80521/ 303 493-8830). Basically **Move** is a D.I.Y. skater owned and operated skate shop. They mainly carry skating equipment and apparel, but they do have a bit of snowboarding stuff as well (that will all pick up with the new season). Kevin has a nice little store going and is planning lots of contests and demos in the future, so consider yourself warned. **Vocals** (1301 Marion/ 303-832-6020) is a new clothing/ record store in Downtown Denver. They're focusing on primarily music and threads put out by locally run operations. It's a great idea and I wish them the best of luck. That about does it for now. Don't forget pull the tofu bake out of the oven. Rock on - Chris and Steven.

Welcome to the Upstate NewYork NY scene report.

Since there's so much to tell, I'll just shut up and spare you a boring intro. **BUFFALO** Kind of an up and down scene. Some good bands have managed to come through while touring, but Buffalo has no good all ages clubs. Occasionally the guys from **TUGBOAT ANNIE** (745 Main St. South Loft/ Buffalo, NY 14203) put on shows at their loft apartment. They have a few releases out, including a split 7" with **M.I.L.F.** (46 Park Lane Circle/ Lockport, NY 14904) on **Cash Cow Records** (PO Box 1332/ Buffalo, NY 14231) and a CD in the works on Sonic Bubblegum. **M.I.L.F.** also has another 7" out on Cash Cow, a single out on Rough Trade, and a new CD on Big Deal Records. **SPAVID** (28 Winspear Ave/ Buffalo, NY 14214) are also on the move, with a 7" on Cash Cow, and future CD out on Humble Records from California. **A PUBLIC HANGING** plays a cross of Napalm Death, the Melvins, and the Boredoms. **DOOR #3** play interesting noise with new band members all the time. **KINDEGARDEN** are a 3 piece power-pop-punk outfit with a distinct Husker Du influence. For the hardcore/sXe minded, there's **SNAPCASE**. They've been on the move lately and have a new CD out on Victory Records. **SUCK** is Buffalo's answer to the New Bomb Turks and Mudhoney. They have a single out on **He-Man Women Hater's Club Records** (417 Linwood Ave. #1/ Buffalo, New York 14209). **TREMENDO** are a solid quartet that have a poppy, "feel good" sound. **LOLLIPOP** capture the essence of drunken rock 'n roll, and have a 7" coming out on Sympathy for the Record Industry. **THE CROPDOGS** (c/o of Round Flat Records), who play melodic hardcore, will have a CD out soon on **Round Flat Records** (63 Lennox Ave/ Buffalo, NY 14226). **SNUFFLUFFUGUS** (268 Burroughs Dr/ Buffalo, NY 14226) is also still kicking it around with their brand of melodic punk, and have been playing around a lot lately. They have a 6 song demo out for $3.00. **STRANGE DAYS** (91 Hinman Ave/ Buffalo, NY 14216) play quite a bit, too, and also have a 5 song tape available. **RAMEN SURPRISE** (c/o Mr. Bagina/ 519 Baylor Rd/ Elmira, NY 14904) may also be getting back together over the summer. On the paper side of things, check out the long running ***Black Ink White Paper*** (c/ o Brian/ 519 Baylor Rd/ Elmira, NY 14904). Issue #14 has Antiseen and New Bomb Turks. **Home of the Hits** (1105 Elmwood Ave/ (716) 883-0330) has a pretty decent selection of punk 7"s, vinyl, and CDs along with lots of shirts and zines. Check in there to find out the latest in shows and other happenings. **ROCHESTER MOMENT OF TRUTH** (c/o Greg Walsh/ 161 Wakeman Rd/ Fairport, NY 14450) do the sXe/hardcore thing. Look for them on a CD comp called *Blood On The Floor*, or send $3 for their tape *Another Reason Why*. **ZEZOZOSE** (620 Park Ave/ Rochester, NY 14607) continues to be one of the longer lasting bands around. They have two 7"s, a tape, a video, and a CD in the works. **BIG HAIR** (PO Box 18277/ Rochester, NY 14618), another one of the bigger bands in town, have a 7" out titled *Shall I Pee On Your Face and Make it Stick?* and will have a CD out soon. **RAIL** (2176 Turk Hill Rd/ Fairport, NY) is my band. We play emo-pop-punk and still manage to play out every now and then. We have a song on a semi-old 7" comp, *From Fire to Rust*, on **Round Flat Records** (63 Lennox Ave/ Buffalo, NY 14226). **BUTTERSLAX** (52 Dartmouth St/ Rochester, NY 14607) play fun thrash punk, and have a tape out. **LETHARGY** (3284 Mt. Read Blvd/ Rochester, NY 14616) also have a tape out and do the alternative/death/metal thing. **GOLGOTHA** (215 Fetzner Rd/ Roch., NY 14626) play industrial/metal type stuff and have a tape release. **NOD** (288 Breck St/ Roch, NY 14609) *could* be described as Sonic Youth meets The Velvet Underground. They have a CD out, along with 4 singles. **THE RECORD TIME ALL-STARS** (c/o Record Time) do the complete "punk

Big Al does it with finesse.

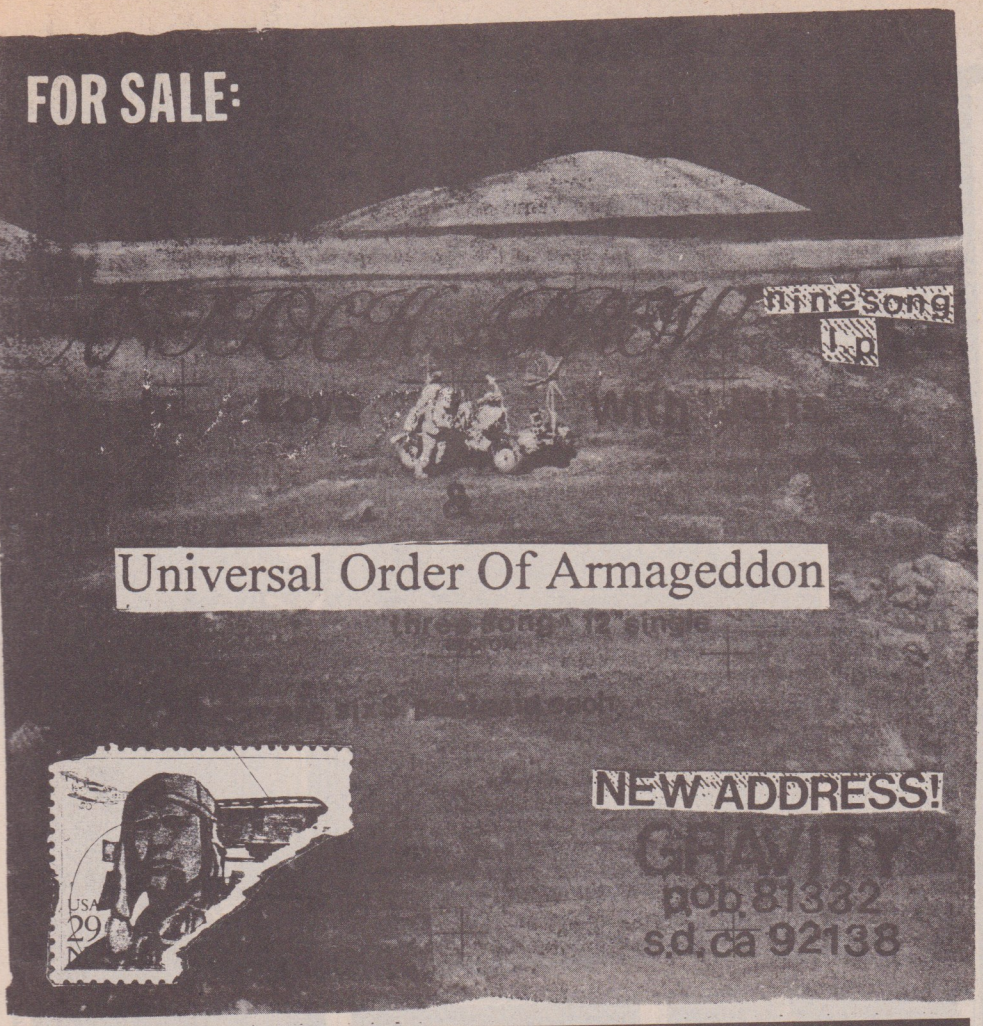
Up: The Figgs
Down: Spavid

action" thing. Their releases to date include a split 7" with **KOO KOO BOY** and a song on a 4 band 7" out on **Trash Can Records** (PO Box 40223/ Roch, NY 14604). **DUKE GALAXY & THE PIPELINERS** whip up instrumental surf punk. They have a 7" out and a split with **SHOP CLASS SQUARES**, both on Trash Can Records. In addition to their split with Duke Galaxy, **SHOP CLASS SQUARES** (c/o Record Time) also have a song on the Trash Can Records compilation 7". **HILKKA** (c/o Record Time), a noise-core punk band, have a 7" out on Trash Can Records, too. **MULER** (45 Morning Side Park/ Roch, NY 14607) play pop-punk and have a 7" out. And lastly, garage rockers **THUNDERGODS** (c/o Trash Can Records) will have a song on a 12" vinyl compilation on Trash Can Records that will also include **MULER, HILKKA, SHOP CLASS SQUARES,** and **DUKE GALAXY & THE PIPELINERS.** The "hub" of the music scene is probably most centered around **Record Time** (673 Monroe Ave/ Rochester, NY 14607), which carries a healthy selection of punk, hardcore, along with local releases and fanzines. Rob, Andrew, and the gang usually know what's up with shows and can always spill a little scene gossip. There's also a bunch of other stores within blocks that are worth checking out. For radio listen to **Jeff of the Future** on **WITR 89.7** from 3-5 pm on Saturdays. Good punk rock and plenty of local stuff. Lately fanzines have been blooming in Rochester. ***Suck!*** (468 Fairwood Circle/ Rochester, NY 14623) is out every once in a while. ***Clampage*** (455 South Goodman St. #C/ Rochester, NY 14607) is a strictly local scene 'zine put out by members of various bands, and is chock full of gossip and inside jokes. There are a couple straight-edge zines: ***Pinochle Times*** (8 Bordeaux Way/ Fairport, NY 14450), and ***Edgeview*** ($1.00 to Brendan/ 22 South Gate/ Fairport, NY 14450). Another sXe zine that I have not seen yet is ***Contention*** (161 Wakeman Rd/ Fairport, NY 14450), and is only 2 stamps. My fanzine, ***Canvas*** (2176 Turk Hill Rd/ Fairport, NY 14450) comes out every 3 months, is $1.00 through the mail, and covers Upstate happenings as well as national stuff. #7 (w/ Trenchmouth, columns, etc) is out and #8 (w/ Spitboy and more) will be out by June. ***Tension*** (237 Emerson St/ Rochester, NY 14613) is another fairly new zine that covers local stuff. Probably the only zine put out by girls in the entire area is ***Cheese Log*** (PO Box 802/ Fairport, NY 14450). I haven't picked up a copy lately, but it seems to be fairly consistent. And be on the lookout for a Canvas 'zine sideproject called ***Caught Skinnydipping*** (c/o Tracy Rowitz/ 104 Broadmoor Trail/ Fairport, NY 14450). **SYRACUSE** Hailing from nearby Auburn is **UNDERSIDE** (Andi Camp/ 39 Ross St/ Auburn, NY 13021) who have a 7" out on Moonshine Records from DC. There's also the "controversial" **EARTH CRISIS** who I haven't had seen yet but here so much about. Look for stuff on Victory Records. **DRACULA JONES** (315-479-9730) play out all around upstate New York. Some ex-members of Drac. Jones are in **SPOOK DADDY'S** (315-479-8770). There's also the **SCREAMING MEEMIES** (315-424-8010) and **CREEPER** (607-849-3661). **THE WALLMEN** (7711 Lisa Lane/ North Syracuse, NY 13212) have a CD on Bar None Records. And there's **COWLICK** (PO Box 235/ Syracuse, NY 13210). **The Lost Horizon** puts on most of the shows that I've ever been to. Especially a lot of sXe shows. John McKaig (315-424-9071) is the local hardcore "ringleader" and sets up a lot of the shows. Scott Sterling (315-446-1934), manager of Dracula Jones, also runs the Lost Horizon. **Tripwire Art** puts out/ distributes a bunch of zines including ***Jellybean Zine*** ($2 to Tripwire Art/ 113 Fleetwood Ln/ Minoa, NY 13116). #2 has Samiam, the Wallmen, tons of reviews and lots more. **ITHACA** It's kind of a wealthy hippy socialist college town (Cornell, Ithaca College) surrounded by a pretty poor rural area. There are a bunch of punx here for the size of the town, but since the only venue for punk music closed last summer the scene has been in a state of disrepair... people have slowly started punk shit up again, putting on shows at the community center (**GIAC**). Cool Places: **The Commons,** in the center of town, lots of shit shops, but also where your most likely to finds punx hanging around. **Stealth house,** the local punk house, with lots of cool people around most of the time. Shitty Place: **The Haunt,** a local club that books only hippy and alternative because of the "bad people" punk and harder stuff attracts. Really slimy and exploitative. Bands: **BIRTHRITE** (James/ *Birthrite-Zero Hour* zine/ 210 Lake St. #3C/ Ithaca NY 14850/ 607-256-1370), a sorta SXE band from Cornell that have been playing a lot and have a pretty cool demo (only 2$). **ABALIENATION,** a rad drunk hardcore band from Binghamton, plays here tons and is way popular with everyone (cuz they're *good*). Zines: ***Zero Hour,*** which is James from Birthrite's zine. Very SXE vegan type of stuff, pretty well done. ***Livin Large*** (Stealth House/ *Livin' Large* zine/ 304 Dey St./ Ithaca NY 14850/607-272-0023) is a poetry/art zine done by some of the Ithaca punks. It's really good. And there is ***Dangerfox*** (604 E. State St/ Ithaca, NY 14850). It's cool, because now that there are a couple of zines around here, lots more people are starting their own too—the kids are starting to do shit on their own because they know the colleges and the clubs here won't do shit for them. We're working with what little we have, but we need touring punk bands to come here n' shit. Give us a call and we'll set something up. Julian/ ***Dangerfox*** zine/ 604 E. State St./ Ithaca, NY 14850/ (607)272-1605 **ALBANY** The capital of New York state, and home of the ska-core band, **CAN'T SAY** (8 Kent St/ Albany, 12206). They have a couple good tape releases worth checking out. On the heavier side there's **CONNIPTION** (PO Box 12601/ Albany, NY 12212) who have a

split 7" with **HALF MAN** (56 Grandview St/ Huntington, NY 11743-3537) on **01811 Records** (PO Box 1657/ Huntington, NY 11743). **DEVOID OF FAITH** (32 W. 15th St/ Watervilet, NY 12189) has ex-members from **AFFIRMATIVE ACTION**. And there's **FROOT LOOPS**, a young punk band from the Albany area. There also a lot going on to the north in Saratoga Springs. **DRYER** is on the move, also, with their debut 7" release, *Letterbox*, on **Paint Chip Records** (PO Box 12401/ Albany, NY 12212) And from the campus of Skidmore College comes **THE MYSTERIANS** (c/o Eric Mast/ Skidmore College/ Saratoga Springs, NY 12866) who play fun, pop-punk. Send for cool demos and other neat stuff. **Erl Records** (418 Madison Ave/ Albany, NY 12210) is the place to go for new and used punk, and lots of 7"s, tapes, and zines. They also double as a local record label. **Rhino Records**, around the 1800 region of Central Ave. has an extensive used CD collection. On Thursday nights at 7:30 they have a local band play for free (lots of Paint Chip bands, etc.). During this time, all purchases are 10% off. **World Records** (132 Central Ave.) also has lots of used stuff. As far as 'zines, there's ***Buzzz*** (PO Box 3111/ Albany, NY 12203) which is more of a local free alternative magazine than a 'zine, but they cover lots of the local talent and happenings. ***Off My Jammy*** (c/o Lisa Kalner/ PO Box 22138, 1400 Washington Ave/ Albany, NY 12222) is a smaller, more personal 'zine with promise. ***Thumb*** (c/o Jon Hills/ Skidmore College/ Saratoga Springs, NY 12866) is up and running with lots band interviews and such, and it's free. ***Words and Smiles*** (c/o Dull/ Box 2393/ Indian Quad, SUNY/ Albany, NY 12222), done out of SUNY at least part of the year, includes indie music and politics among other things. Issue #3 is $1. A great new comix zine called ***It Gives Me the Creeps*** (c/o Jason/ PO Box 14/ Johnstown, NY 12095) has also just started up and is worth one or two of your stamps. And lastly there's a split zine between ***Dress to Oppress*** (c/o Jim/ PO Box 2263/ Albany, NY 12220-0263), a punk/hardcore zine, and ***Gloom*** (c/o Nathan Wilson/ 32 15th St/ Watervilet, NY 12189), and metal/grind zine. The **North Lake Club** (62 N. Lake) has been hosting most of the DIY shows lately. No drugs or alcohol allowed. Call Jim (518-426-3776) for info about booking. The other two clubs that host most of the shows that pass through the capital district are **Bogies** (297 Ontario St/ Albany, NY—518-482-4368) and the **QE2** (12 Central Ave/ Albany, NY—518-434-2023). If you're passing through north of Albany, or on your way up to Montreal, tune in to **WSPN 91.1** in Saratoga Springs (WSPN/ Skidmore College/ Saratoga Springs, NY 12866). Tuesday nights from 10-12 pm is the ska hour and MRR radio show. And in September my radio show, "Lint," starts up again playing lots of punk, hardcore, and local Upstate stuff. Send stuff for airplay. So that just about covers it from Albany to Buffalo. Special thanks go out to Dave, Brian, Rob, Andrew, Gregg, Julian, and Kerry for their help in getting me all this info. If anyone has any questions or wants any more info, contact me at: 2176 Turk Hill Rd/ Fairport, NY 14450 or e-mail me at jkennard@skidmore.edu. Happy trails!

Delaware

There has not been a Delaware scene report in some time, in fact I do not know when the last one was published. There should let everyone else know about it. So here goes. Bands: **WALLEYE** seems to be everywhere playing shows, in local press, and on record. They have a 7" on **Die-Cut** (5517 Limerick Circle #42/ Wilmington DE 19808) and also contribute to a 7" comp on **Compulsiv** (3813 North 14th Street #2/ Arlington VA 22201). A couple of new 7"s are in the works, more info on that to come. Also rumors of a tour in the fall of 1994 planned with the help of the good folks at Jade Tree. Local faves **CATERPILLAR** will be releasing a new CD any day now, in the meantime try and pick up any of their great 7" releases on Compulsiv or **Neck Records** (PO Box 30193/ Wilmington DE 19805). They also released a split 7" with **SUPERCHUNK** on Simple Machines, the December installment of their Working Holiday series. **PUDDLE** are a band that have been around awhile, great performers as well as great songwriters, they have a split 7" with **SON OF MINE**, and a tape on **Blowhole Records** (302-652-0769). **MARMALADE** are a new band I have been hearing about reportedly made up of members of **BRILL**, looking to catch them live and hear the noise first-hand. **THE HOUSEPLANTS** have a 7" on **Red Circus Records** (816 E St SE/ Wash DC 20003/ 111 Stoney Run Rd/ Wilm DE 19809). I think this band broke up and formed **MENTHOL** whom have a demo on the same label, then again maybe I'm full of shit. **MARCUS HOOK** are still putting out records their latest on **Neck Records**, I guess these guys are gonna be like the Grateful Dead, forty years old and still putting out records. All kidding aside these guys rock. **ZEN GUERRILLA**, another band that will probably outlive ol' Jerry, have a rocking 7" on **Union Hall Records** (PO Box 26269/ Wilm DE 19899) and have recorded tracks for a soon to be released EP, if you haven't got their full length CD on Compulsiv, then well you ain't livin' son. Haven't heard from **RAILHED** for awhile, I imagine Darren is busy with Jade Tree and organizing shows (which rock by the way-more on that later). **CLEAR** are a new band from the old-school, have a demo tape (19 Madison Dr/ Newark DE 19711) and have been organizing shows at "The Church" (more on that still later!!!). **MOTHER NATURE'S BLACK LIGHT RAINBOW** (that's a mouth-full) formerly **FIRETRIBE** have a new CD\ out on Union Hall Records. It rocks kind of like an early Sub-Pop release (you know before they sucked). Get it now! (I'll wait until you do .....got it? Good now we can continue with our regular scheduled broadcast) Bassmaster Ryan of the band **LEAN** reports they will have a new 7" out before summer and will be touring this summer. Look for them at a liquor store near you. **PLOW** has a split 7" out with **TALLMAN** on **Coolidge Records** (sorry no address?!?). I don't know much about either band. I'm gonna check 'em out at the Barn Door later this week. **VENUES:** Not a lot of clubs but the few there are are highly supportive. **Del Haven Cafe** (925 Orange St/ Wilm DE/ 302-656-9381) almost everyone has played here once or twice. **The Barn Door** (845 Tatnall St/ Wilmington DE/ 302-655-7749) another club everyone has played, sucks when you're playing and someone needs to go to the john, they gotta go thru the band. More than one pedestrian has been sent to the hospital for being poked in the eye by an energetic axe-man. **Delaware Youth For The Performing Arts Center** (216 Webb St/ Wilmington DE 302-656-9381) a newcomer to the scene I think the people who run the **Del Haven** run this place too. Good place to see bands play, good place for out of town bands to play (Hint!). **Unitarian Universalist Church** (120 Willa Rd/ Newark DE) I know it sounds weird but, some pretty good shows have been going on here, most, recently a show with Damnation (from Wash, DC) Walleye, Pitchblende (Wash, DC) and Unwound (Olympia, WA). Thanks to Jade Tree frontman Darren Walters for organizing such a great event, and look forward to many more. Lots of good shows go on in strange places, saw **WALLEYE** play with **SCHROEDER** at **Scorers** which is normally a bikers pizza joint. So look around you might find your favorite band playing in a place you least expect it (like Mcdonalds). On a final note we have a new zine here which I think kicks ass. It's called ***Odor*** (PO Box 619/ Delaware City DE 19706) cool articles, columns, reviews, artworks, etc. and its free!! At least the last three issues have been available locally for zero dollars and zero cents (my Capitalist friend asks me-how do they make any money?-duh). If you can't find it in your area (and you probably can't), send me two stamps and I will send you a copy of the latest issue. Next time I'll try to go into more detail with the record labels as well as cover some bands I did not mention this month. Local zines, record co, bands and such I need info to make this work, I can't talk about it if I don't know about it. Special thanks to Ryan, Juice,and *Odor* for info. Mail all letters, trash, smut, and palimony suits to: Martian Manhunter/ 541-I Oakdale Rd/ Newark/ DE 19713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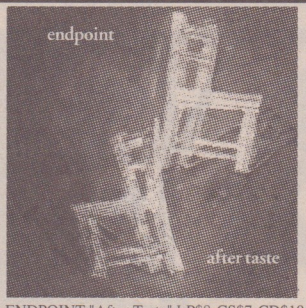

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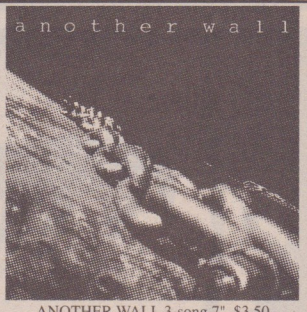

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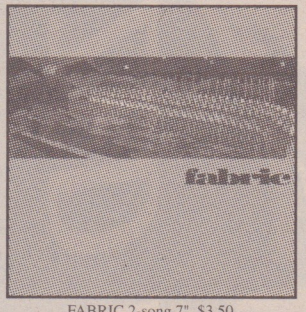

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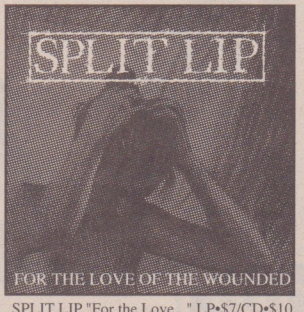

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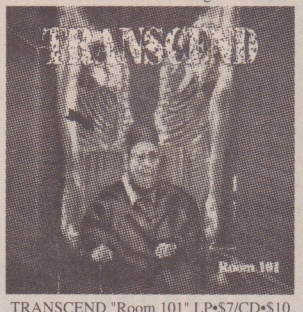

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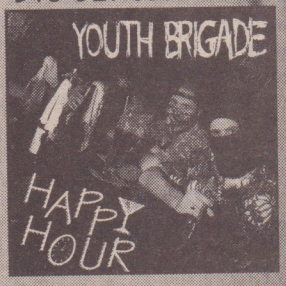

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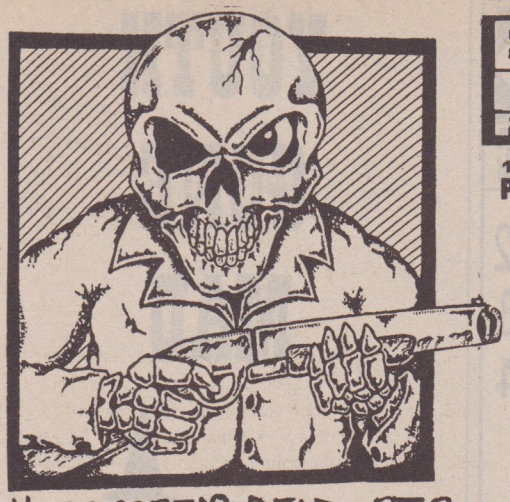

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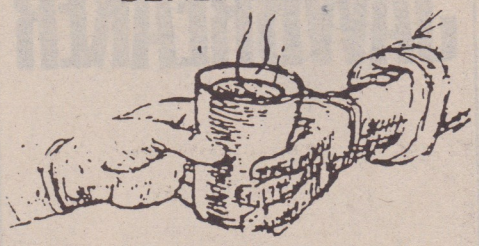

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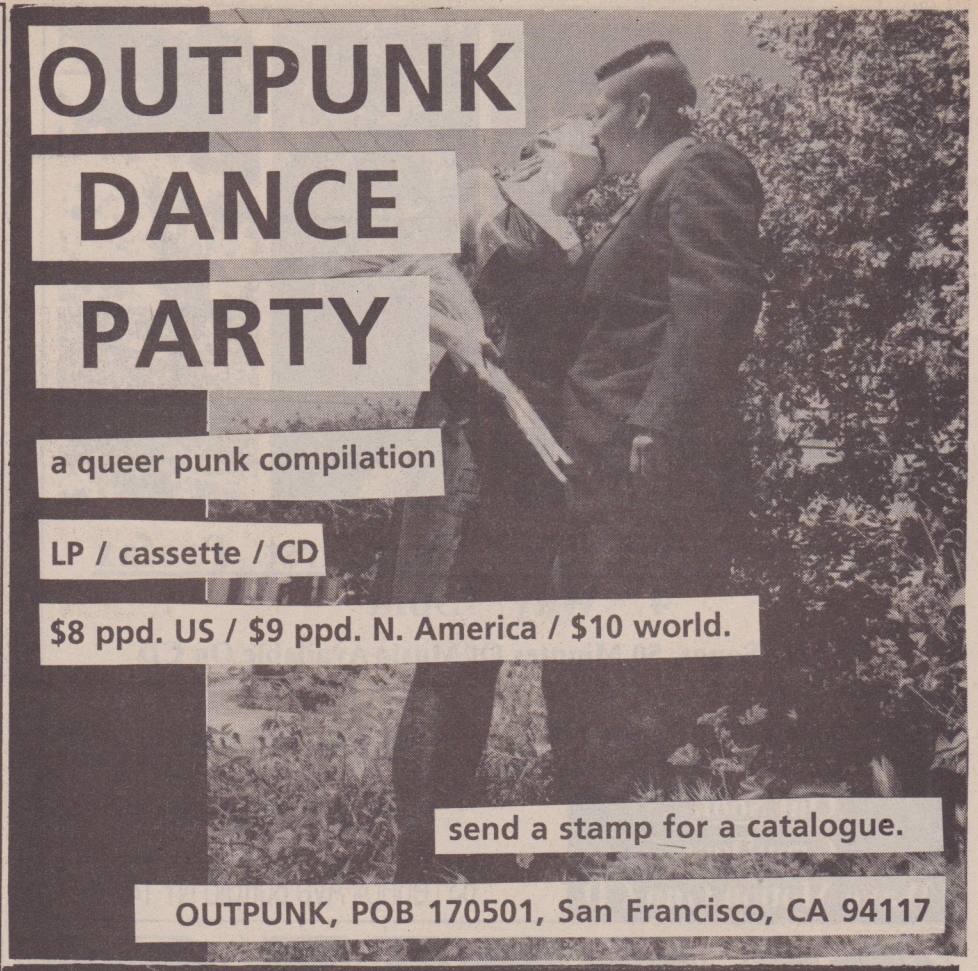

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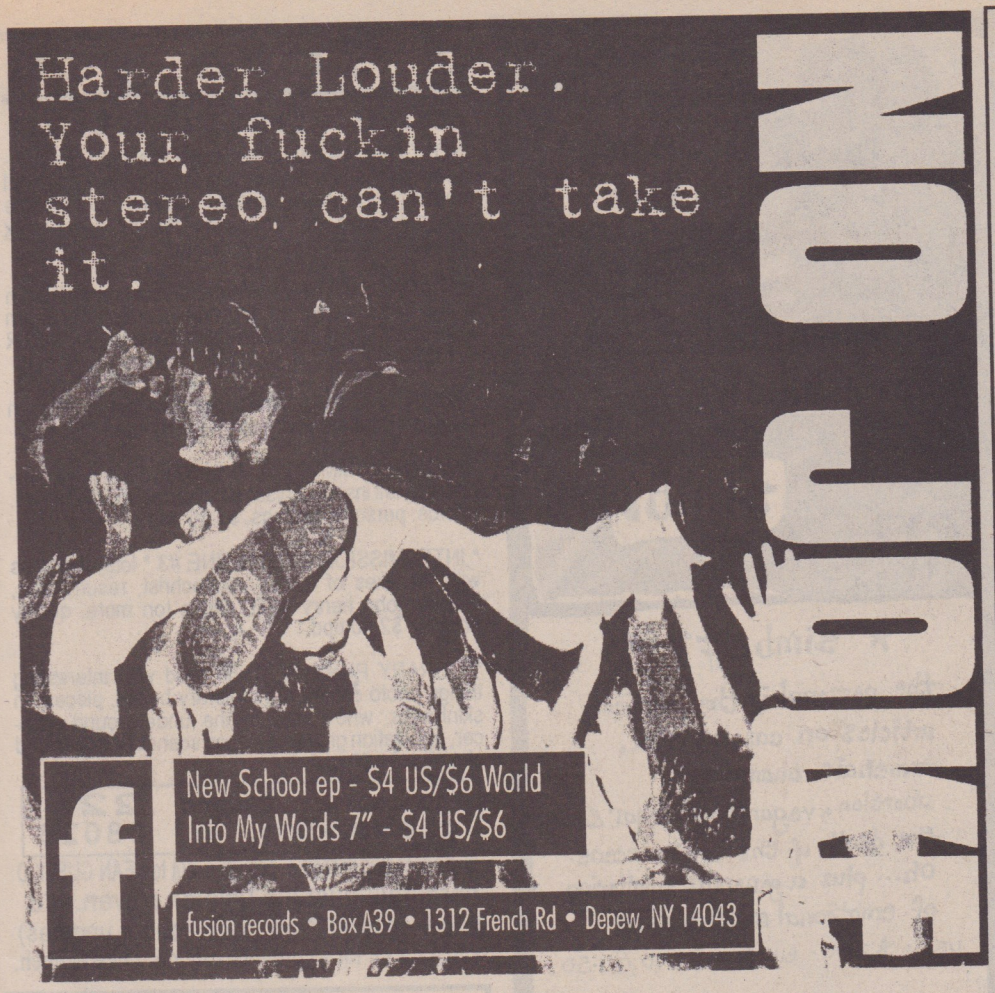

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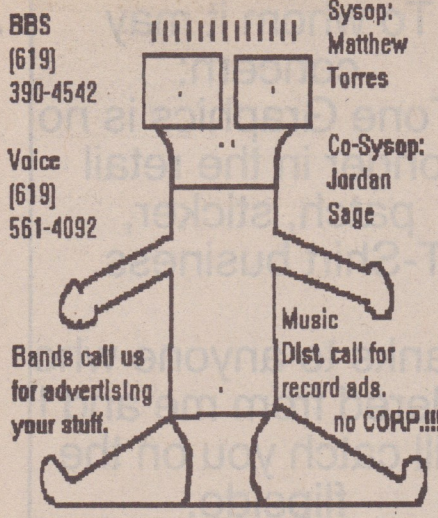

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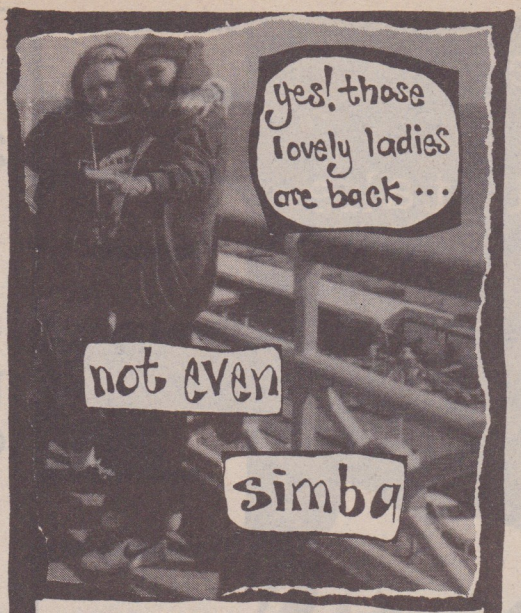

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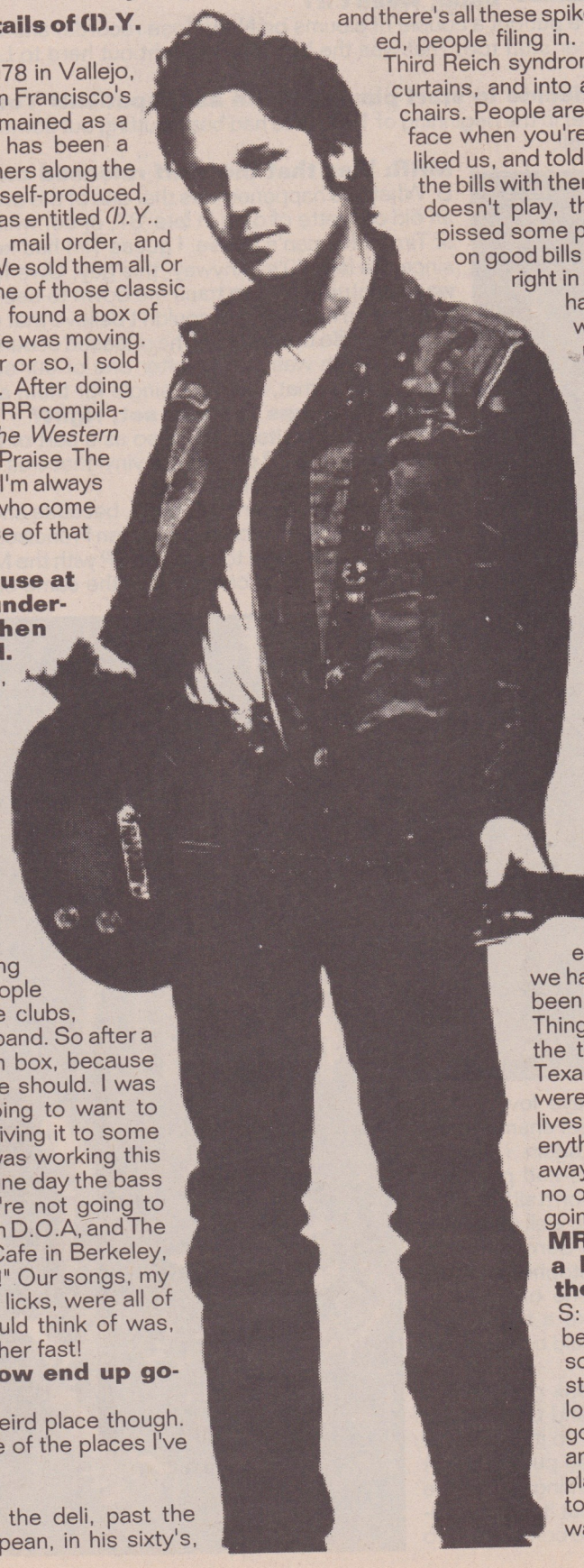
(impatient) Youth

Interview of Billy Ray Martin and Suzy Mae Martin by Sharon



MRR: So, fill me in on the details of (I).Y. up to this point.

B: (Impatient) Youth started in 1978 in Vallejo, which is on the outskirts of the San Francisco's Bay Area. It started, and has remained as a three piece outfit, though there has been a couple of bass players and drummers along the way. In 1979, the band put out a self-produced, self-financed, six song EP which was entitled *(I).Y.*.. We sold them on consignment, mail order, and through Subterranean Records. We sold them all, or at least I thought we had. I had one of those classic scenarios happen when my mom found a box of about a hundred one day when she was moving. So that was nice. In the last year or so, I sold some of them through Blacklist. After doing that record we did a song for a MRR compilation called: *Not So Quiet On The Western Front.* We did the song called "Praise The Lord And Pass The Ammunition". I'm always amazed at the number of people who come up to me and know (I).Y. because of that song.

MRR: That's probably because at the time it was a popular underground compilation, when there weren't many around.

B: Yeah, I think it did pretty well, too.

MRR: So, how did (I).Y. start? Did you start the band?

B: Yeah. I started writing songs, and I wanted to play, so I showed a friend how to play bass. He'd never touched an instrument in his life, and I'd never sung, but I was forcing myself to, if you can call it singing. Pretty soon we were hanging out at shows all the time. The people that I met on the scene, in the clubs, really encouraged me to do the band. So after a while we made a tape on a jam box, because everyone was telling us that we should. I was thinking, yeah, right, who's going to want to listen to this? But I ended up giving it to some people anyway. At the time I was working this shit job at an ice house, when one day the bass player came in and said, "You're not going to believe this, but there's a gig with D.O.A, and The Avengers at the International Cafe in Berkeley, and they want our band to play!" Our songs, my "singing", and the bass players licks, were all of three months old, and all I could think of was, we've got to get our shit together fast!

MRR: So how did the show end up going?

B: Oh, it was a great show, weird place though. But nothing compares to some of the places I've played since then.

MRR: What was it like?

B: Well, you walked through the deli, past the freaked out owner. He's European, in his sixty's, and there's all these spiked-aired, leather-jacketed, jackbooted, people filing in. Maybe he was suffering from post Third Reich syndrome. You had to go past these black curtains, and into a room with a P.A., but no stage or chairs. People are standing, and staring right into your face when you're on "stage". The other bands really liked us, and told the promoters to keep putting us on the bills with them. Some bands actually said, "If (I).Y. doesn't play, then we don't play". Of course, this pissed some people off who had been trying to get on good bills for a long time, and here we just walk right in to some of the best shows that were happening at the time. But then there were always little wars going on. For us, it was an incredible way to begin. Within weeks, we were playing weekend gigs with the best bands, in the best clubs. All sorts of opportunities were opening up. I'll never forget that camaraderie and support.

(At this point Suzy Mae walks into the room.)

S: What's going on here?

MRR: I'm dissecting your lives! You're next! So, how did you become a part of all this? Where do you fit in?

S: Billy Ray and I have known each other for a long time. We were friends during the S.F. punk rock days, and at one point I almost became a part of (I).Y. back then. In 1984, Billy and I went to Texas together. We left everything we knew behind, and we both started a whole new life together, in a place where we had both grown up, but neither of us had been back to since we were little kids. Things were dying down in San Francisco at the time, and we decided to head out to Texas where some friends had said things were getting hot. So we just up and left our lives behind. Just completely dropped everything. Everyone was absolutely blown away, because it happened so quickly, and no one had the slightest clue what we had going on together.

MRR: Did you both start playing in a band together when you were there?

S: Yeah. I had been in a couple of bands before, just singing and stuff. I had learned some rhythm guitar, but when Billy and I started playing together, it didn't take us long to figure out that because he was so good we didn't need a rhythm guitarist, and what we really needed was a bass player! So I started playing bass, and Billy totally helped me learn how to play. There was no slacking off with him around. He

THEN

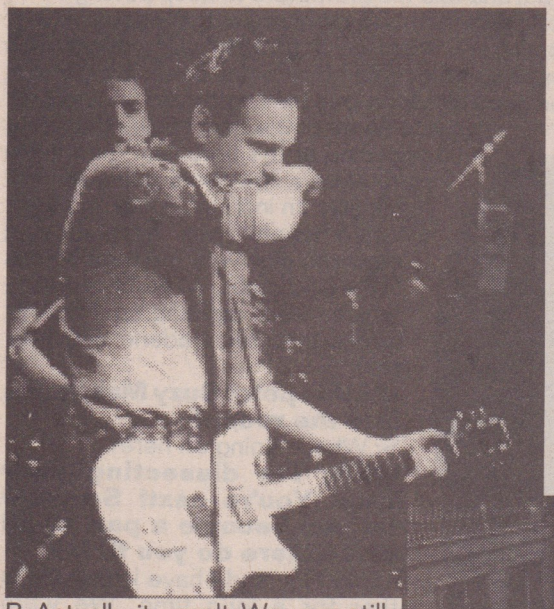
was always on my ass to rehearse, rehearse, rehearse. Which was exactly what I needed, since I'm pretty lazy at heart. So he whipped me into shape pretty quick, though I probably gave him a heart attack doing so. After that, we got a drummer, and started to book gigs.

MRR: But this new band wasn't (Impatient) Youth. It was another band, wasn't it?

S: It was a band called Red River. We put out a couple of albums on New Rose records, and we toured Europe, played the New Orleans Jazz Festival, and some other stuff too. That was the band we brought out here to Los Angeles, because trying to get very far in Austin was pretty difficult.

MRR: So when did you guys decide to start playing again as (Impatient) Youth, and why?

B: Well, we put the band back together in the beginning of 1993. We had been putting out some posthumous singles and an album through a few labels, and they did well.



MRR: Was that the stuff released on Lost & Found records?

B: What had happened was that one of the owners of Lost & Found came across an old cassette of ours in late '87, or so, while he was in San Francisco visiting at Tim Yohannan's house. I guess Tim had kept a tape of our band that he had since the late 70's. Anyway, this guy, Uwe Muche, heard it, really liked it, and was eventually able to track me down to see if I was interested in releasing the material on his label. He couldn't believe that our stuff hadn't been put out on an album yet. So the first thing he released of ours was a 17 song album called *Don't Listen*, which was named after one of our songs called, "Don't Listen To The Radio". After that, we did a single for them as well.

MRR: That was the box set, right?

B: It was sold by itself, and also as a part of a box set with four other bands. It was a four song EP on colored vinyl that was called *Frontline*. After that, we did a single for Shredder Records.

S: It all kind of happened at once, because shortly after Lost & Found got a hold of Billy, Shredder Records from San Francisco got in touch with him as well, and asked if (I).Y. wanted to be on an EP with the Mutants--who were a popular punk band from S.F., and came out of the same scene as (I).Y. did.

MRR: That's a live recording, isn't it?

B: Both of the bands each did two live songs apiece, and it was a very limited release on white vinyl. It actually sold out in about 3 weeks.

MRR: So, you had all of this stuff coming out on vinyl. Was that the reason you decided to put the band back together again?

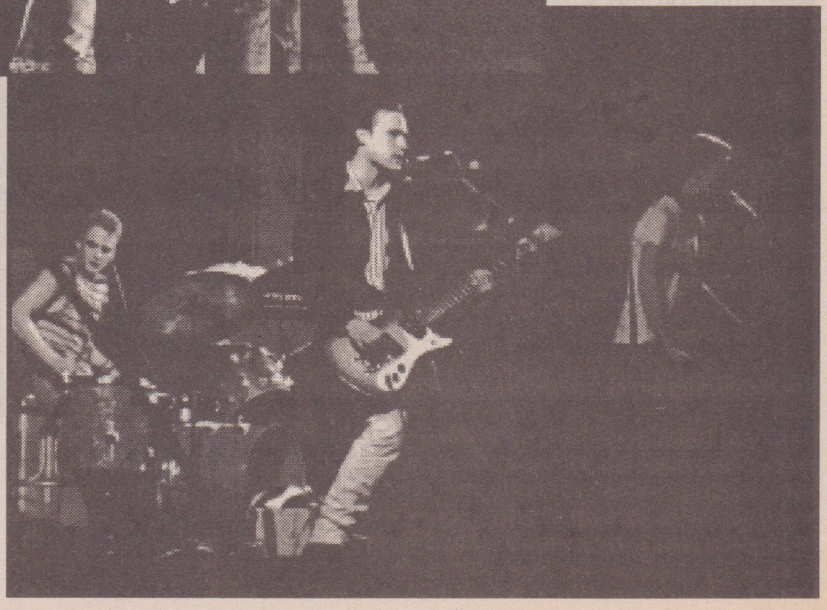
B: Actually, it wasn't. We were still playing in our other band and doing pretty well, albums and touring and stuff. I mean we started releasing (I).Y. material again in 1988, but we didn't start playing again as a band until 1993. So nice as it was to have the records out and appreciated, but it wasn't the reason we started playing again. Actually Suzy kind of pushed me into it by putting together a reunion show.

MRR: So you were going to be in (I).Y. sooner or later, huh?

S: (laugh's) Well, actually I had always loved all of (I).Y.'s songs, and it just seemed a real shame to me that they would never be played live again. I thought even if we only got up on stage once and played, it would be so much fun that it would be worth all the effort of rehearsing, learning all the songs, as well as getting the original drummer down here from San Francisco. Not to mention talking Billy and Christopher into it!! I mean, it had been a long time, and no one was to anxious to get up on stage and make a fool out of themselves. No one knew how we would be received.

MRR: So what happened?

S: Well, we played the show, and thank goodness it went really well. If it hadn't, Billy Ray and Christopher would have killed me for making them do it. But in the end, we were all really glad that we had put the effort into doing it. People were actually coming out of the woodwork saying things like, "I saw that it said (Impatient) Youth in the paper, so I thought I'd come down to



see if it was really you guys, and I can't believe that it is!" "I've got all your records, etc..," On and on, we couldn't believe it. But most of all, we had such a good time. I think that we were all a little surprised that none of the songs sounded dated or anything like that. I wouldn't have done it, I don't think, if they had. I mean, I had no great urge to get up on stage and start singing my head off about something if I didn't think that it was still relevant.

MRR: So that's what got the band going again?

S: Yup. But first we had to find another drummer, since Christopher Fischer was living in San Francisco and was playing in another band. That's when we came upon Curt Anderson, and he's been a real help with all of the recording we've done since reforming. He's had a lot of experience working in recording studios, so he's been real helpful.

MRR: So what have you recorded since reforming?

B: The first thing we did was to put out a self-produced and self-made single. It's on red, blue, and clear vinyl, and it has two of our new songs on it. So far, it's been doing great, and we've been getting a lot of good reviews for it, which is real nice.

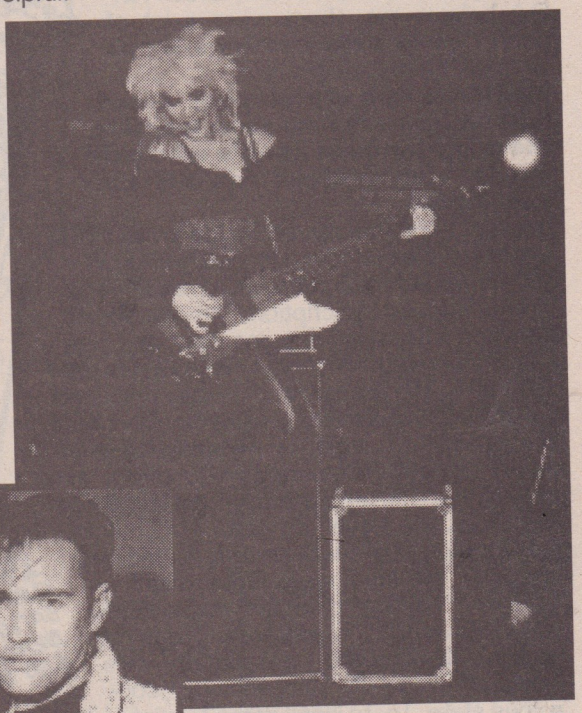
S: The thing I like most about the reviews that we've gotten is that most of them say we sound just as good, or even better, than before. Which, of course, is great to me, because we really put our hearts and souls into it. We're certainly not doing it for the money!

MRR: What are the names of the songs on this new single? Who's distributing it?

B: Well, on the A side is a song called "I'm Going To Explode", and on the B side is "Don't Make Me Laugh". Right now, it's being distributed through Dutch East India, Subterranean, Blacklist, and Lost & Found.

MRR: Have you done any other recordings besides that one?

S: Oh hell yeah. We've been more busy working on putting out material than just about anything else! First the single came out, then after that we sent Lost & Found Records two songs to put on a CD comp called *... And The Fun Just Never Ends*, which came out in February of this year.



B: Also this spring, Lost & Found Records is going to be putting out a five song mini-CD, which is all new material. After that, they want to put out a sort of 'Best Of...(Impatient) Youth' CD, which will be real nice since we get so many requests for the *Don't Listen* album, which is now out of print.

S: Then there's that Incognito Records compilation.

B: Yeah, they're going to put out one of our songs on a LP compilation in their *Back To Front* series, a "Best Of The Best" of a bunch of early punk rock bands. They also want to start a fan club for people who want to trade information on original punk rock, which is supposed to be called by the same name as the album. So as you can see, were keeping pretty busy!

MRR: Are you going to do any touring to back up these releases?

B: A lot of people have asked us to, and we'd really like to go. Some people have been helping us by referring us to some touring agencies that they think are honest, so we're trying to work up some plans to go over to Europe, since that's where we have the most records of the band available. We're anxious to get things going, and play more live, since we're really a live kind of band. That's when we're in our element, and all the work pays off. So any and all help is welcomed!

S: Yeah, put us up, feed us, pretend we're your adopted kids!

MRR: That will be great when you guys get to play more. You put out so much energy on stage. Billy, how did you ever get into punk rock in the first place?

B: Oh, man. O.K., let me try to compact that story. Me and a friend of mine had started going to the Mabuhay Gardens in San Francisco, and I felt an immediate kinship with a lot of the people there, dissatisfied with life in general, like myself. A bunch of misfits like me.

MRR: You mean you were dissatisfied because you weren't looking for the general things society said we should try to obtain, like the rose-covered cottage, nine-to-five job, with a bunch of kids?

B: Absolutely! Total dissatisfaction. I was highly motivated to get more out of life. At that point, it had provided no thrills, adventure, nothing. So that in itself was a motivation to want more. Plus, I was very fortunate to have someone dedicate a lot

of time and effort in introducing me to theology, metaphysics, and mental as well as physical discipline, at an age when I was still very impressionable. And no, it wasn't my either of my parents! Just a good friend. So by early '77, the S.F. scene attracted me because there seemed to be a mutual determination to create an alternative society. Sounds naive now, doesn't it? But believe me, there were a lot of people who shared those views, and did not take them lightly.

MRR: So the developing scene had an influence on your meeting the same kinds of people who held similar views? What was it like for you then?

B: I was living in a rented house in Vallejo, and the whole band lived there together. We soundproofed the front room to rehearse in. I guess the best description for it was a cross between a boot camp, monastery, and commune. We read philosophy, metaphysics, and spirituality. We prepared our meals, practiced, meditated, and created new music. Of course, being healthy young boys, we also experimented with every conceivable alcohol combination as well. We'd set up our equipment just about anywhere. We played schools at lunch time, public parks, whatever--usually just one step ahead of the local cops. They might not have liked us, but I think that we achieved what we wanted, which was to destroy people's illusions of living in security while sleepwalking in an unconscious, conscious state. Try to instill some fear into them and make them think! Wake up!

MRR: Well, punk rock was certainly a slap in the face, a cold bucket of water to a lot of people at the time.

S: And it's still so much fun! Of course, little old ladies aren't as terrified as they used to be. I mean, there was a time when dressing differently, just wearing a black leather motorcycle jacket, which is so common now, meant that you were a target. It meant that especially in a place like school, setting yourself apart from the other kids, meant that you were probably going to get beat up or attacked in some way. So it was certainly rebellious to do such things. It's funny how just stepping the littlest bit outside of the norm can be completely radical. I mean, I was the only kid in my school who wore real straight-legged pants. No one had ever worn them before. Of course, you had to make your own, because there was no such thing to be bought at the time. Which was one of the things that was so great about going out to shows, 'cause you'd always see how creative people would be. You would be a kid who didn't fit in anywhere, and you found yourself with a bunch of other people who didn't fit into conventional society either, but they were making the most of it. It was something to be nurtured, being different, not shunned.

MRR: What influences you, in your song writing, and your lives in general?

B: A quest to know the truth about everything, that borders on maniacal. The truth about the universe, spirituality, etc...., and to share what I've found with others.

S: Well, Billy has a line in one of his songs that reads, "I'd rather live for a second, than die for years", and I like to think that I try to live my life with a passion for all that life has to give. For me, books are an incredible influence, and source of information for us. Choosing certain ones has been an enormous help in figuring out this thing we call "life on planet earth, and what the hell are we doing here anyway?" I'm not talking about dime store novels, you know. I've always had this gnawing feeling in me that something was missing, and to look further than known experiences. I guess basically, not fitting into society in general forces a person to go looking places where you wouldn't normally go. That's where you find things that influence you in a way normal life never would.

MRR: So your both into seeking out all that life has to offer?

S: Well, we do the best we can!

MRR: OK, there's one more thing that I've got to know.

B: Uh oh! What's that?

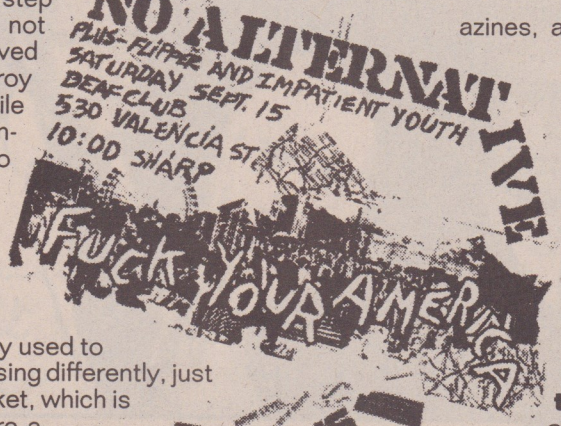
MRR: Why is the Impatient, in (Impatient) Youth, in parenthesis?

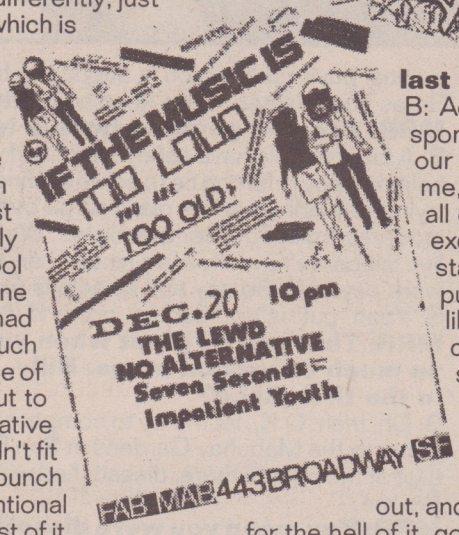
B: Actually, it's been that way since day one. Calendar listings, magazines, and other bands flyers sometimes left them out, but they're there for a reason. The parenthesis around (Impatient) is there to put the emphasis on "Youth", as in the definition in the dictionary: "The early period of being or development, as of a movement." The lyric sheets that come with our records reflect my ideology and that spirit. The main ideology behind punk rock was to never stay the same, to always grow, change, and be new.

MRR: Make sense to me! So is there anything else you'd like to say before we wrap this up? Any last words?

B: Actually, yeah, there is. I really enjoy corresponding with other people. I don't mean, write to our P.O. Box just to order our record. But, for me, I think it's great talking to other people from all over, hearing what's going on everywhere, exchanging ideas. I feel like things are just starting for us again. With all the chances to put out on vinyl all the songs I've written, I feel like for the first time I really have a broad channel to get across the things I want to share. And I feel like I'm just coming up with some of the best of my songs now, at this time in my life, when I have so much past experience to draw from. We're really looking forward to the releases we have coming out, and to touring. So if anyone wants to write, just for the hell of it, go ahead!

So here it is folks. You can write to (Impatient) Youth at PO Box 4171/ Sunland, CA 91040-4171 U.S.A., whether it's to order their latest single, or just to shoot the breeze!





CARBURETOR DUNG

Once upon a time there was a band called Stormfish punking it up at a rehearsal studio in Pertama, Complex, Kuala Lumpur, Malaysia. They played Sex Pistols songs and they were Azreen - guitar/vocals; Affendee - bass/vocals or guitar; sometimes and a guy called Joe Mechanic beating the drums. That was late 1991. Throughout the early part of 1992, Joe Kidd joined in on bass and later on guitar. Joe Kidd used to play with M.M.M., Flowers Decay and another band called Carburetor Dung! Thus Stormfish changed their name to Carburetor Dung as it sounds better! Later Joe Mechanic bailed out from the band and Shahlan joined in on drums as he used to drum for two old Kuala Terengganu punk bands namely Mallaria and Stoned Crows. With a solid line- up, the band started writing their own version of punk rawk. Around mid '92 Azreen left the band due to his studies and he now re-appeared with a band called Subkultur. The band carried on as a 3-piece until they were joined by Shahfari on guitar (He's now also jamming with veteran punk band A.R.T.). By the end of 1992, the band recruited Lan Bear, the guitarist of Infectious Maggotson drums as the band got bored with Shahlan's one beat drumming! Thus the line-up is now Shahlan - vocals, Affendee - bass, Joe Kidd - rhythm guitar, Shahfari - lead guitar, and Lan Bear - drums. The band says that they play pop music through the eyes of punk rawk, singing about all things that twist their way around their lives, especially about their friends, their world and also stuff about girls too! All the band members have other bands to occupy their time. Shahlan also jams with Slamming Turtles, Lan Bear with Maggots and Mighty Devestator, Shahfari with A.R.T., Joe Kidd with Deflowered and Haus while Affendee runs Cotar T-shirts! Check out their "Songs For Friends" album and singalong a song or 2, 3, 4 songs! Write to them too, they don't have much to offer but free friendship to all, but please include IRCs for super-speedy reply! Have fun! Carburetor Dung c/o Joe Kidd/ No.36-A Jalan Ang Seng/ 50470 Kuala Lumpur/ Malaysia.

The following interview with Joe Kidd, Lan, and Fendi was conducted by Mohamad Nazri Chik of Heartcore fanzine during 1993. (*Heartcore* zine c/o Mohamad Nazri Chik/ Batu 11 1/2 / Seberang Marang/ 21600 Marang Terengganu/ Malaysia)

MRR: Let's start with how did the first Carburetor Dung start?

J: The first Carburetor Dung unit started in '90, with Uji (ex-Rator), Bad (ex-Voices), Che Mat (ex-Sil Khannaz),and me.

MRR: What was your direction at that time?

J: We were more into progressive thrash, in the Voivod vein.

MRR: Why did this band split up?

J: Uii went to Penang coz he wanted to create a new scene there. I think he quite succeeded in what he did. Some new bands were formed like Nomambokombo, Kromok, Colourful Bullet who plays hardcore.

MRR: Who found the band's name?

J: I got the name from the Lester Bangs' book title "Psychotic Reaction And Carburator Dung". He used to be the writer for *Rolling Stone* and *Cream* mags during the 70's in the States. He's more into weird bands like the Stooges, etc.

MRR: Are you in the same line musically?

L: Punks music!!!

F: Music, that's got power, attitude...that's the music I listen to.

MRR: What about you, Joe?

L: No need to ask Joe, it will take pages!

J: Briefly, this is the latest I listen to everything since '79. I listen to everything, although punk is the main thing. I listen to reggae, elektro-pop, and right now I listen to indie, noise and even jazz like John Zorn, old reggae, etc.

MRR: Talking about bringing the message to a large audience. There are lots of people listening to pop music rather than underground music, how do you see this? Why don't you take the pop music as medium and at the same time maintain the good lyrics?

J: OK, I guess the question is the same as "Why isn't Crass playing pop songs?' The problem is, if you are doing the pop song, you will not be interviewed in MRR. Even Chumbawamba was not reviewed in MRR. Why isn't Carburetor Dung playing pop songs? Becoz we play punk songs!!

MRR: Some of the punk bands are afraid to call themselves punk bands. Do you think they are afraid of catching less fans?

J For me, there's no point because when you try to label your music, maybe in the future you'll try to be more poppy or noisy, it will be out of what you labelled. It's restriction!

MRR: Who's writing the lyrics?

J: Me and all other members. Basically, it deals with our daily life, for example the track "Don't Know" is about people's ignorance, they don't dig about what's happening around them. They just take the face value of what they read in newspapers or see on TV screen. "Jump Down Lemonade" is about my ex-girlfriend, this girl that I loved very much but she was afraid of taking the risk of love, so this song is about taking total risks. Some people are afraid of taking risks.

MRR: Any political lyrics?

J: The most political track is "Cruel Blue Van". It's against the cops and anti-authority thing. Another one is "Labour Of Hate", about work, which is about our system. We have no welfare, so you have to work anyhow, even the shitty jobs, and then you'll be treated worse, people don't appreciate what we're doing. We have to work besides things we think should be more beneficial, but we spend this whole time getting money, then we start thinking: what are we doing?

MRR: So do you see any alternative?

J: OK, I studied a bit about socialism, the idea is quite good, but the same thing will be happening, it will end up like what we're having now. People who have the power in socialist regimes are doing what people in power in capitalist regimes do, so the same thing's happening.

MRR: How's your contract with V.S.P.?

J: At first we were going to put out all things by ourselves, but it's not really easy here, it's not like abroad. There, if you got some money you can do a 7" EP, which is quite cheap, but you can't do the same thing here. If you want to put out an EP cassette, you're going to do it as any cassette; printing costs the same as for a full album, so there's no point. If you want to put out your own alburn, you need at least RM10,000 (ed: it's about US $5,000), which is big money. We signed for 2 albums. Our plans are maybe to sell T-shirts at the shows, then we'll have some money. I'm going to decide to create my own label. But, I don't think it'll be specialized in punk bands coz we can't do that here. I'll put also bands that got substance. Here all non-main-

CARBURETOR DUNG

stream musics are victimized. I need sincere bands.

MRR: How's the reaction Carburetor Dung will get compared to The Pilgrims?

J: Oh yes, The Pilgrims, the first punk band in Malaysia to release an album. It's selling good, about 8,000 copies, which is good. The thing is like they were caught for years in deathmetal/ thrash and all that. They're good in the sense they're doing their own thing, but not good in the sense of putting out the ideas, through thoughts, they prefer to deal with things that aren't about life. We have nothing against them. We expect people who bought The Pilgrims album will buy our own, hopefully more. But I think our sound is heavier than their's. People do not know much about us.

MRR: What do you think about your record label, V.S.P.?

J: They're basically just exploiting the trend towards underground music, especially deathmetal. They are not specializing in underground music, they are going to leave this music when people's interest will be gone. They are all just businessmen. But looking through the contract compared to other labels, of course V.S.P. is the better one, like royalties are good. We have full right to do anything we like, artworks, etc. They don't restrict us much.

MRR: How did they learn about you?

J: That's easy coz this company got tired of all this deathmetal. Maybe they heard about The Pilgrims, and one of our friends from "Slum Scum" told them about us, then they called us, that's it.

MRR: If Carburetor Dung would have the chance to play with any band in any part of the world, which band would you choose?

J: A lot...if going to Australia, we'd play with WWXXIV, the Hard-Ons. In Africa with Bhundu Boys, in South America with Leukemia (Peru), in Amerikka with early Husker Du, Proletariat (Boston), too many. In Japan with S.O.B., Gism, Star Club.

MRR How do you see homosexuality?

J: The thing restricting homosexuality is religion. For me, religion is about "love". It doesn't really go against the thing - it is a human right, what you're doing is what you're doing. I got a friend who's homosexual, I treat him just the same.

MRR: So, let's talk about our scene.

J: Basically, people don't like to talk about trends. I think the first time we got into punk was because of the trend. If it wasn't for the trend, punk wouldn't have appeared here coz we live at the edge of the world. We got into punk becoz of trends, then we learned. I think all of the people got into punk becoz of the trend.

MRR: Do you think "trends" is the same as "posers"?

J: This term I hate, becoz it's stupid. What's a poser? People who pose, like in your l.C. you posed... so you are a poser or what? The term is stupid! Poser is the people who follow because of trends, then we are posers in that sense. As to me, it all started because I saw Johnny Rotten's picture and I thought he's different and got all the safety pins and green hair, etc. Then I think, wow! he's great, then I got into it and then I started learning. (ed: the discussion about this term went for long hours...)

MRR: What's the main thing about Carburetor Dung?

J: We're deliberately singing about daily life, because we're going for the history of punk for so long. In a society like Malaysia, you'll get banned and get all the shit thrown at you and will not go anywhere it's not like overseas. There, if you're banned you're getting more hype. People won't get curious here, you'll disappear.

MRR: In your opinion, what's the most ridiculous thing that's happened here recently?

J: Barry Manilow being banned, coz his guitarist has long hair...long hair issue is stupid!

MRR: I think Singapore is more stupid because they banned chewing-gum.

J: No, I guess chewing gum is a nuisance, but we have been smuggling chewing gum into Singapore for the last few years. (all laughing)

MRR: Talking about deforestation in our country, do you think what the westerners claim about it is true?

J: The answer is yes and no. Here there's no strict control of cutting trees and not like overseas, because there are groups taking care of it, but here they said, they do, but they don't.

MRR: What do you think about Bruno Manson's doing?

J: I quite admire what he's doing...staying in the forest with Penan people. If Bruce Manson didn't come here, would you know about Penan people? (Bruno Manson is a Swiss guy living in Sarawak's jungle with the Penan people and is fighting against the brutal deforestation of Borneo (and thus the genocide against forest peoples, by suppressing their environment and means of living) by foreign companies under the cover of the Malaysian government. He's one of the most wanted guys in Malaysia, hunted by the local police).

MRR: Let's talk about "Nirvana", grunge mega-stars.

J: OK, I wanna state my point of view: Maybe overseas people said they're good but not important. For us they're important! They got into number one, their music got so much exposure and nobody can escape from them. Open any music magazine, there's Nirvana. Hopefully the new kids who got into it will start digging what has made Nirvana. For us they're just like the Sex Pistols in that sense, but I didn't listen to them much.

MRR: Why don't you sing in Malay?

J: We don't intend to, and also, because,it's a lot easier to put it in English, and our language sounds funny. Moreover, a lot of kids told me that they started learning English. Is that good?

MRR: Joe, do you stress the DIY concept to the kids?

J: Yeah, but the kids usually buy all the 60 buck T-shirts and Doc Martens boots nowadays, 40 bucks CDs, but sometimes we have to buy these as we can't get some stuff nowhere, on tape or LP's, like *Crass-Best Before 1984.*

MRR: How about T-shirts and all those expensive accessories?

J: I also bought all T-shirts when I was young. Hopefully when they start growing and knowing what punk's about, they'll start to think.

MRR: How is the evolution of punk in Malaysia?

J: Basically as elsewhere in the world, with the Sex Pistols, etc. back in the 70's because of the trend.

CARBURETOR DUNG

Some people stick to it, and some don't. People who stick to it started from Britpunk like Discharge to early hardcore like DKs, etc. In Malaysia, from what I know, about 5-6 people started being punk in the late 70's. We were exchanging stuff and fanzines from overseas. At that time we had no band because there was no place to practice.

MRR What was the first punk band here?

J: I think Mallaria in '87 in Kuala Terengganu but I don't know about Kuala Lumpur. But the scene there died out, then the thrash scere started. The actual underground music started out with thrash around '88, then we started getting Hijrah (The Pilgrims), A.R.T. (Another Reasonable Talk), and nowadays we got lots more bands becoz of Nirvana or something like that. Lots of punk bands now. In Kuala Terengganu there's D.P.S.A. (Dok P'aka Sikit 'Arang), Rottens, Stoned Crows,. G.I.G. In Kuantan, there's Minority Toilet. In Taiping such names like Karat, in Penang like Colourful Bullet, and in Kuala Lumpur now besides: Carburetor Dung, we got Subkultur who plays emo core, Chronic Mass (HC), Soulwound (now The Splatters).

MRR: Do you think the Singaporean scene is an influence to us?

J: No, if we were influenced by them, I guess all of our bands would play NY Hardcore, but we don't play NY HC. We play our own kind of punk, a mixture of HC and Britpunk. We are more melodic, a kind of Bad Religion of things.

MRR: What do you hope to give to our scene?

J: To provide an alternative to the kids.

MRR: How do you think this kind of music will get exposed to the public when all sorts of media are controlled by the government?

J: Yeah, we admit that people don't know much about our music since the media give us less coverage compared to other types of music, but we have the fanzines to express our ideas.

MRR: What are your future plans?

J: We hope to play a benefit show and donate for any good cause.

MRR: Your last words and thanks.

J: Thanks to these people, especially Chris BCT - I owe you a lot, and send me your new address and I can tell you what's happening; and Carl from Words Of Warning Records; people in Wordburg, especially Martin; Harald Rau in Austria (Ed: hi, Harald!); Rollin Bush where are you? People in the Philippines...To all the punks and also the punk community, stay punk and MRR stay punk.

MRR. You'll hear a lot more from us bands who are singing political songs, don't say that your song isn't making any impact, coz it's there... people like you really change our attitude, life, so don't ever give up in what you're doing. To all record labels that might be interested, send us any advice. Thank you to all who keep doing for what they believe in, especially Luk Haas, Tim Yo, Ian MacKaye and other important people that we don't know, keep on doing your stuff. Cheerio, it was quite long last words. (ed: Yeah, it's quite long, but where's my name? Ha! Ha! Ha!) Lan: Terimakasih je, tak dok idea...jangan beli cetak rompak! Fendi: Terimakasih laa. Pari: Watch out for Carburetor Dung! Thanx to A.R.T. for letting me play with C.D. Hi to Adik, Ayek, all Malaysian students who study in the States and anywhere else...

MALAYSIAN PUNK

Bill from Toxic Shock aka Westworld has been around the scene since the early 80s, putting out records, running a store, playing in a band. Having relocated several times, he's now happily ensconced in Arizona, and Enrico Cadena paid him a visit to get his story. Here we go.

MRR: Where are you from Bill?
Bill: I was born in Illinois but I've grown up in Southern California, from the early 60's all the way to '88, but I've been around a lot, I guess. I spent about 3 years in Spokane, WA after high school, a year in New Orleans, I moved to Tucson in '88, this is about as settled as I've been.

MRR: How did you get into punk rock?
Bill: I was too young for the hippie thing, it was dying out. The first music I started listening to was probably Hendrix, that stuff. Through the 70's I was listening pretty much to whatever everybody was listening to, there wasn't really much that I was aware of out in the underground.

MRR: Did you hear about the Stooges?
Bill: I had a Stooges albums, MC5 also. My very first show, it's kinda of embarrassing, I saw Kiss opening for Manfred Mann at the University in Spokane in '73, Kiss were hanging out at the Coca-Cola vendor after their set, they didn't have their make-up on so nobody would talk to them. It wasn't until the late 70's when I moved to LA that the whole punk rock thing started. I was basically in my mid 20's, had heard of the Sex Pistols in *Rolling Stone* magazine, so I checked out that album. It was pretty refreshing, different from what I was listening to, I saw the Ramones a couple times.

MRR: Did you go to the Masque?
Bill: I missed the Masque by a year or so, but I saw a lot of shows at the Hong Kong Cafe in '79, '80, I saw Catholic Discipline, Bags, DOA on their very first tour down to LA. I wasn't a Hollywood scenester; I was this suburban guy that checked into punk rock, listening to the radio, KROQ, Bingenheimer, there were other people too, not only him, turned me on to different stuff, got me away from listening to Ted Nugent and overnight I was into the Sex Pistols, Devo, Vibrators, all that stuff, back when AC/DC was a "punk band." I went to a lot of Whisky shows, I was going to shows like five or six times a week, that's how I really got into punk rock.

MRR: Did you open the store first, or the label?
Bill: The store was first. I was sick of working for other people, I did a lot of factory work, just did menial jobs, I'd hated it, you know. I wanted to work for myself so I opened up a record store in Pomona, this is like 1980. The first people I started buying from was Systematic, Subterranean, early Flipper singles, JEM, Rough Trade opened a wholesale in San Francisco, Ruth Schwartz was their sales person. Also, I used to buy from Faulty products, SST when they only had two singles out—Black Flag and the Minutemen. All these labels were popping up, I'd read *Slash* magazine, Posh Boy used to come by my store, "Here's my new album, *Rodney On The ROQ*, do you want it?" Frontier Records, we used to buy Circle Jerks *Group Sex*, it was probably one of the best sellers we had those days, box of 50 would go every week. New Wave/Punk started to get on the radio, all of a sudden New Wave was different to Punk and Punk became Hardcore. It was pretty exclusive, a lot of it was good you know, but I'd miss the more art-damaged bands, some of the stranger stuff that was excluded from Hardcore. For the first year I pretty much ran the store myself and then my wife, we met at the store, she helped me getting more serious towards keeping the business alive, starting to get into mailorder to keep the store open. We used to do ads in *Creem* and *Trouser Press*, we put a little classified ad and we just got tons of people asking for catalogues. It is amazing how many people were starved for music that was just starting to come out, they couldn't find it anywhere. Very few people would touch that stuff back then. All of a sudden there were a lot of people into it, punk rock started from the inner cities and spread to suburbia, there were thousand of kids into this stuff and just overnight it got much bigger.

MRR: What about your band, Peace Corpse?
Bill: It started as a joke. It started as Muslim Birth, which was a parody of Christian Death, which was a local Pomona band. I knew these people and to me that guy was such a jerk, Rozz, he ripped me off really bad. We had this really huge store and had apartments in the back. He was renting a room from me at one time, and just stole all my records and money out of the cash register. I just got fed up after awhile and threw him out. He came back, breaking all my windows in the store, so we had to close the store because we were just flat broke, lights were out, we couldn't pay for anything. It was pretty pathetic, and then finally I got back on my feet again through the mailorder, managed to get our shit back together, found a new location and everything, but I just really despised the whole... the fact that he was basically a rich kid that was spoiled by his mom and this whole anti-

Christian ethic and stuff just seemed so phony to me. We came up with this total parody of Christian Death, Muslim Birth. I'd have white make up on, we had a styrofoam crucifix, all these cheesy little things just to make fun of the whole gothic thing that was just starting up, that's how our band started. I played guitar, and we went through different drummers. Peace Corpse evolved to a more... we kept our sarcasm pretty much but we got away from the one-dimensional thing, started doing parodies of the media version of punk rock. We did the *Quincy* EP, which was inspired from the "Quincy" television show, the punk episode with this stupid punk band, they're slashing themselves up and somebody gets killed from an icepick at a slamdancing punk club. I just thought it was so absurd, the media jumped on the punk rock thing and just made a whole mockery out of it. I knew there were good things about it, to me there was a lot more intelligent thought in punk rock lyrics than stupid heavy metal bands, so we did a take on the media. My band was inspired by Flipper, Dead Kennedys, we did a lot club shows in LA, small tours to Las Vegas, Phoenix, that was fun. I don't regret it, I kinda miss those days.

MRR: So then you started Toxic Shock records?

Bill: Well, this is like '83. The first thing we did was the *Noise From Nowhere Volume One comp*, and Pushead did

the cover, the exploding penis. It was four bands from Pomona, then we did the *Out Of Industry* single, the Peace Corpse single, and then we did this international compilation called *Barricaded Suspects*, Pushead also doing the artwork for that. He was very supportive, with ideas you know, creativity, and gave me information how to start an independent label. *Barricaded Suspects* was the first album we did with strictly original stuff. We had a lot of bands: Decry, Peace Corpse, Mad Parade, a couple of Canadian bands like Red Tide. We usually pressed one thousand copies for the singles, the compilation we did two thousand. The way I think I mastered it, I didn't really deal with the manufacturing plants myself, I'd just give them a tape and in a month I had the records, so I wasn't really going through all the process myself. It wasn't until later that I wised up and started dealing directly through all the different steps involved, so I could have more control over the quality and all that. So after *Barricaded Suspects*, *Decry* was our next big thing. That was a pretty good record, *Falling. The* band was really well known in California, did some touring, were strong and solid and had their shit together. It was kinda sad to see them evolve into this glam thing towards their second album, *Japanese*. I don't know where they were going, real trashy-Hollywood, it was almost too early for glam, so it didn't really catch on, punks just hated it. I put it out because they were friends of mine, I was kinda embarrassed by that record, looking back on it now. Our third album was Raw Power, which really stimulated the label.

MRR: How did you stumble upon Raw Power?

Bill: I think I first saw them live at the Olympic Auditorium in LA in '84. I guess it was during the Olympics, Goldenvoice had this big international punkfest with Dead Kennedys headlining, also BGK, Solution Mortal from Mexico, Reagan Youth. Raw Power was just amazing live, I just couldn't believe it, people went nuts, the best band in the bill, with Dead Kennedys of course. Right after I saw them, I got a call from Paul Mahern, of the Zero Boys. During that tour, Raw Power recorded a whole album in Paul's studio. I knew Paul from when we distributed the first Zero Boys LP on Nimrod. He said "I've got this incredible band from Italy, Raw Power, do you want to hear the tape?" and so I wrote them a letter, they wrote me back "Yeah, the tour was a lot of fun, we want to do some other touring and we'd like to do an album" and the album was just fucking amazing. *Screams From The Gutter*, it's out of print now on vinyl, and was a good seller. We did probably five or six thousands, it was the best selling Toxic Shock release. We also did Corrosion Of Conformity's *Eye For An Eye*, but that wasn't really on our label, it was actually on their label, No Core, but we manufactured and sold it for the band. Raw Power did so well, like four US tours, so we did another album with them, *After Your Brain*.

MRR: So then Toxic Shock opened another store in New Orleans, right?

Bill: In '85-'86, I was so encouraged by the interest in what we were doing that we started being a distributor ourselves and it seemed we could expand. My wife and I discovered this new place on vacation, New Orleans is really a great town. I just wanted to live there for awhile. First we just did a wholesale branch out of our house and later on we opened up a store. It didn't work because the economy and stuff is very crappy there. It's a good town but it's hard to make a living in a town like that, a lot of cool people, but they're drunk and they don't have a job so it's hard to support a record business there.

MRR: Speaking of your record label, what's your favorite format?

Bill: It's still 7" records, I guess, and LP's. I hate tapes. Seven inch records are really good because it's an economical way to get something out quickly, it gives people an idea of what a band sounds like without investing too much money—for a couple bucks you can check out a single by a band, figure it out if you like them enough to buy anything else from them. Yeah, I like 7" singles better, but it's becoming harder to sell them because there's so many of them. It doesn't make any sense to do an album anymore because it won't sell. If bands can't really find a label, they have to do it themselves, so they do a 7" and unfortunately a lot of them are really bad. There are just too many singles out there.

MRR: They're like the demo tapes of today.

Bill: Yeah, you do a single and hope to get signed. A lot of bands made that jump, one single on an independent label and all of a sudden they're on a major label, like Quicksand or whatever. The only thing I like about CDs is that you can put a lot of music on 'em. We were so die-hard vinyl, it wasn't until '89 when we first started doing CDs. The first one was Skinyard and then Sloppy Seconds. I hated how majors pushed vinyl out of the market place, I just thought it was so...unfair, "CD is the only format we're going to allow to exist now, the vinyl is cheaper to make and everything but we won't let you sell it because our CDs are going to take over the entire stock of record stores."

MRR: So you only sell your vinyl through mailorder or to distributors like Mordam?

Bill: Mordam is a distributor for their house labels. I've had never really been asked or... I always felt I could do it myself ok, as far as dealing with all the distributors. I've been around five years longer than Mordam, I know how to sell a record, getting it out there. It's tougher, but you know, I have a lot of experience so I use various

distributors now, TCI, Dutch East, Caroline, whoever hasn't gone out of business this year.

MRR: Do you think it is still possible today to start a record label/ record store like you did?

Bill: A lot of people figure that guy has a record label and a record store so he's gotta be making a lot of money and stuff. It's a lot of work and I mean if you have got the dedication to it and you really want to sacrifice a lot of your personal time and money, then do it. It's not as easy as it looks, but there's other people who do that. I like Subterranean, at one point, Steve had a store and a label and was doing their mailorder thing. Actually, Subterranean was probably one of my earliest inspirations, as far as a label that I really admired, how they did their business and stuff, doing a lot of singles and taking chances on more diverse stuff. It's possible, but you really gotta make sacrifices and put in a lot of work. It's going to be several years before you get to the point where you can hire anybody to help you out. It's going to be tough unless you've got a rich daddy or something. A lot of labels have exclusive distribution; I can laugh at those labels, they don't really do anything except put their name on the record and Caroline or Relativity or whatever will do all the work. It's all in the dark, you never know what's going on. That's ok if you want to stay in the dark, but I'd like to know what the hell is going on.

MRR: How much money do you put into advertising?

Bill: I used to do more than I do now. In 1990, I was die-hard vinyl and did four record releases at once—and this is when CDs really started to take over. I got myself into such bad debt that it was a problem to get things going again. Unfortunately, bands like Treepeople kinda suffered from that because it took me a long time to get their record out and when I got the record out people wanted the CD, so I had to rush and get the CD out. I used to advertise a lot more, like bigger display ads in more high profile magazine like *Option*, but that costs 500 bucks. I'm really trying to keep things more grassroots, MRR is of course the best value for money. So I'm only doing two releases at once; I'll never again do four releases at once.

MRR: Why did you change the name to Westworld?

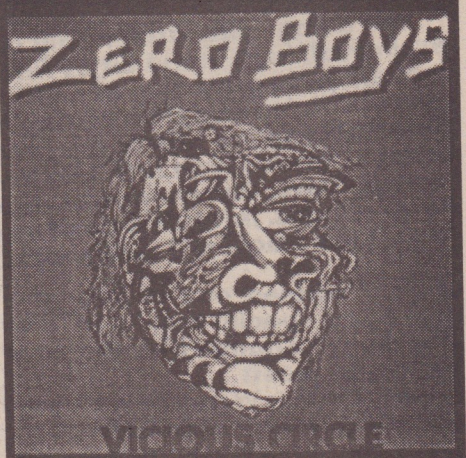
Bill: I realized it's been ten years since we started this, so in '93 I came to the realization that it's been a whole decade of doing this Toxic Shock thing. In '83, when we started the label, Toxic Shock seemed to make sense, but over the years it signifies Hardcore because of our earlier successes—Raw Power, Dayglo Abortions, etc. People think of Toxic Shock as a strictly Hardcore label, but we're not necessarily that anymore, you know, House Of Large Sizes, Datura Seeds. So we decided to change the name, plus the fact that I'm pretty happy here in Tucson, pretty settled here. I like it here and I want start doing more Tucson bands because I think there's a pretty good music scene here. The Fells, we're doing a 10" with them, we did something with Mondo Guano. Anyway, I liked the movie "Westworld," that was one of my favorite 70's movie, so I figured it was appropriate for Tucson. I just wanted to put some kind of attention on the southwest, and Westworld label made more sense to Tucson bands than Toxic Shock did. It just seemed time for a little change, I think it's a good thing.

MRR So the *Noise From Nowhere* comp series is over, right?

Bill: Yeah, number 10 was the last one and came out a year ago, but there's a new thing that's kinda of exciting. This guy, Jim Waters, he's an engineer and he recorded Sonic Youth, Shonen Knife, John Spencer Blues Explosion. He owns his own studio in New York City, and he just recently bought this nice 16 track recording studio here in town. He came up with this idea to do a live broadcast on my radio show. There's a Minutemen bootleg that was recorded live on broadcast from a radio station here in Tucson, then recorded and made into an album later on. It came out just after D. Boon died, just outside of town on the interstate. Jim Waters said he'd like to do some local bands, broadcast them on the show and record them on a two track. I thought the idea was good, though I didn't want to copy John Peel or anybody else. I wanted to do our thing and do a monthly series of 7" records on a really small batch, like maybe 500, put the best of each session on the radio, no chance of overdubs or anything like that, and take the best two songs and make a single out of it on a regular schedule. The first is going to be with the Fells, hopefully some out-of-town bands too, when they're touring, once this thing takes off, but also trying to help some local bands who don't have money to record. Jim is looking to record for free and I'll put the record out, so the bands will get a single out for free.

MRR: Tell us about your radio show.

Bill: I used to do it in California at KXPC in Fairmont. When I moved here to Tucson I realized there's nothing at all like a truly alternative (I hate that word) radio station. At KXPC, they had a policy where they wouldn't play a major label release. All these alternative marketing people that the majors hired to hound radio stations, we get hounded all the time at the store: "Hey, we wanted to know how Richard Marx is doing," "Oh, we just sold a dozen just today, can you send us some more promo CDs?" We ended up getting all these promo CDs and selling them. It's a scam we kinda enjoyed doing, but it's pathetic. If you work in college radio today, they play 90% major labels, occasionally a



Touch & Go or Dischord release. KXCP was so cool. I did a show there for a year and then when I moved here I realized this town doesn't have anything at all like that. KXCI, the radio station here in Tucson, is pretty much run by old hippies. I finally managed to get my show there six months ago. My policy is all independent, some old stuff, not nostalgia. I'm also trying to coordinate with the bands coming to town to get them some promotion, so I'm just doing my little part to educate people to good stuff. I'm on Monday at midnight, and I've been trying to get an earlier show but it's hard to work with the hippies.

MRR Do you have future plans? More stores?

Bill: Naw, I don't think I really want to extend myself that far, I had my sour experience with that. I think I'll stick with what i do best and trying to concentrate on the regional bands because there's a good music community here. I don't want to work with bands who have delusions of grandeur expecting to be the next major label ex-big deal. Just bands who's got realistic goals, want to have a record out and tour, just the basic stuff. I just want to continue to put out music that I think needs to be heard. Future plans, you know, keep Westworld going. I want to put Tucson on the map musically I guess, a lot of good shit's going on here.

Westworld
PO Box 47387
Tucson, AZ 85733

Well, after losing this interview then finding the tape 3 months later, then having the damn thing stolen (my question is why would you want to steal an interview??!!!) at good old Brainwash here in the City, I finally got around to typing this in MRR in March. Wouldn't you know I'd run into all these guys over at C&W one night after this whole fiasco, but after each took turns at pummeling me to oblivion and then pissing in my beer, we were all good buddies once again. Anyway, the Screaming Bloody Marys are one of the few bands left around here who play straight ahead punk rock without the usual attitude (even Jeff Bale loves em, and he hates everyone!). The Marys consist of Spyder Valentine--vocals, Dave Dalton--guitar, Juan Jesus--lead guitar and vocals, Fred Crimi--bass and vocals, and Pauli Burch--drums. Interview done by Christeen in numerous altered states (Ha, but still able to chew gun AND run a tape machine!) and photos by Cammie Toloui.

MRR: I noticed one of your singles has a special thanks to "The Wet Guy?" Sounds like someone I'd like to meet!

Spyder: Oh Chris Wetzo! He was a good friend of ours, kinda neurotic fool, but a great guy.... he was a film-

maker actually.

Dave: He did some stuff for the Dwarves. Actually, he was murdered 8 months ago by his girlfriend's brother in Topanga (LA).

Spyder: He's better off dead though.....

MRR: God, sounds like he was as bizarre as the crazy brother. Did you at least dedicate a song to him?

Spyder: Yeah, that's why we did "Bloodbath".

MRR: Hopefully not a picture disc on that one, huh?

Dave: He would've dug it!

MRR: I know you guys have worked extensively in various bands for close to a decade now. Spyder was in pre-Dwarves "Suburban Nightmare" and the "Gaping Wounds" and Pauli played with Burning Image, which as I recall was sort of a weird Christian Death metal band. You looked like Rif Raf, all dressed up and nowhere to go..

Dave: (laughs)

Pauli: God ,that was at the Stone a long time ago with the Dead Kennedys. Must've been about '85 or so....them and the Buttholes. Talk about skeletons in the closet.....

Dave: Christeen, you're showing your age...

MRR: Yeah, but now I have something to blackmail you with!

Spyder: Fred was in Hest and Juan's from Radical Puppies.

MRR: Dave, weren't you in Touch Me Hooker, when you were in your joke punk phase?

Dave: Yeah, that was really a joke alright.....

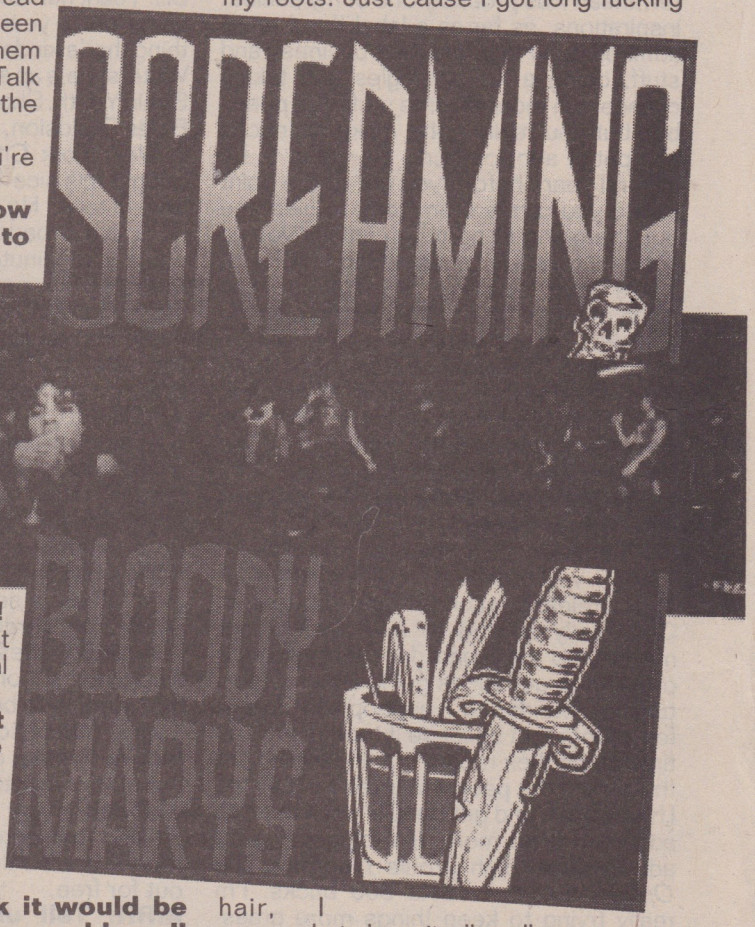
MRR: I would think it would be hard for you guys to combine all these different styles, but it seems to make your music a lot more interesting, instead of all the generic shit that's out now.

Dave: Yeah, Spyder's into the 60's scene and definitely Iggy.. I like hardcore, Fred listens to everything from My Bloody Valentine to the Mentors..... definitely the different tastes make the stuff we do now a lot better.

Spyder: We don't intentionally go out of our way to cover other sounds or anything, it just sort of happens.

MRR: I'm a big Lemmy fan myself and I always find myself defending the fact that I feel as comfortable at a Motorhead show as seeing the Ramones or The Queers.

Dave: That's bullshit man, because like, in the old days, I used to go to The Vats and like, the Deaf Club and all that kinda stuff is ingrained in what I do now, it's in my roots. Just cause I got long fucking hair, I mean what does it all really mean anyway, and who cares?



Spyder: Remember that guy that came up to you at one of our shows and said "Hey, you guys sound like early Stooges, but what's with the long hair anyway?

Dave: And I said "Yeah, man we got long hair but where are you from anyway, Walnut Creek or some other excuse for a town?"

MRR: So how did you guys all end up together?

Spyder: Well, Dave and I were in a 3-piece band that was slowly but surely disintegrating...

MRR: Due to what?

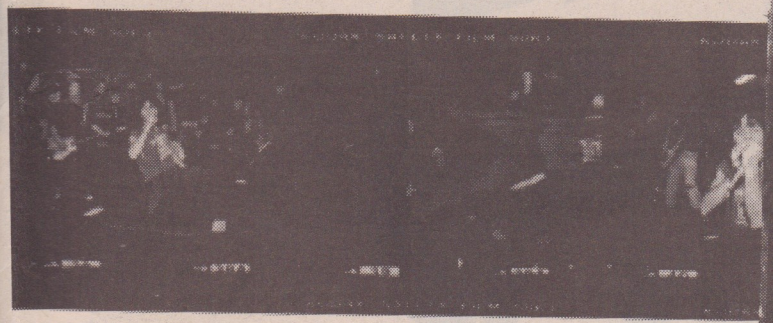
Spyder: Emotional overdose.

MRR: What, were you guys shar-

ing girlfriends or what?
Dave: (laughs) Yeah, I was fucking around a lot, It was weird. We had a drum machine and two guitars. It was this weird Cramps style stuff...
Spyder: And we wanted a real drummer.
Dave: But we did get to open for bands like Green Day, The Dwarves, The Mentors, GG Allin.
Pauli: But that was short lived. When we get to hell, GG, we'll play with you.
Spyder: So we went around and sort of got the Marys thing together. We got a real drummer, so I was psyched cause Dave and I kinda clicked with the songwriting and everything.
Dave: And we did one gig with this new drummer and then he never showed up again. We were on tour with the Dwarves, so then after that we got Pauli.
Pauli: Yeah, I saw their first gig and said "This is the band I wanta play with!" And it turns out that the drummer they had never came back cause he decided he wanted to become a California Highway Patrol officer. Wild!
Dave: At least he's got a pension now!
Pauli: Yeah, he's a Chippie....
Dave: He's also an idiot!

ly...
MRR: Well, I know you've played with the Melvins, Supersuckers, Verbal Abuse, the Fluid, Hole, and recently, Japan's Teengenerate.
Dave: They're great guys!
MRR: How did you hook up with Teengerate? I know you've got some projects in the works with them.
Dave: Yeah, well we were playing a show with the Fluid at Berkeley Square and Jeff Bale called me up and asked me if we could loan our equipment to them for a show so we said "Sure" and then they invited us to Japan and asked us if we wanted to do a split EP with them.
MRR: Yeah, "Fink" chain smoked my cigarettes like crazy. I'm gonna rename him "Fiend". So along with the split EP coming out on Wallabie (Tokyo) records with Teengenerate as well as new releases on Sympathy, you also have a CD coming out on your own label Die Laugh

MRR: And the first unlucky 50 people get a can of spam to enjoy at the show.
Dave: Yeah, we'll be able to track our fans the next day by their bad breath.
MRR: So what else is happening for the Marys right now?
Dave: We're gonna go up to the Northwest soon and do a few shows. Probably Washington, around there....
MRR: Oh good, you guys won't have to worry about sneaking 16 year old girls over the US Boarder this time.
Dave: Oh, you heard about the Vancouver thing, huh? What was wild is Tim from the Gargoyles was so sure our car would get stopped and they waved us through and then Tim's vehicle got detained instead!
Pauli: Yeah, it was our conservative look.
Spyder: We may be going down to Texas for some kinda music fest along with Lazy Cowgirls and the Hickoids.
MRR: Well, gee, you better make sure Dave



MRR: So was there a childhood incident that drove your addiction to raunchy, in-your-face rock and roll?
Dave: Yeah, I didn't get enough of my mom's breast.
Spyder: You better ask Jello that one. Jello's the guy. Actually, growing up in the suburbs of Chicago definitely drove me pretty insane.
Juan: Yeah, me too, and I had to go to 12 years of private school.
Fred: Molding the Young Republicans of tomorrow!
MRR: What do you guys think of the local punk scene here? Are there any bands you can still stand enough to wanta gig with?
Spyder: Jack Killed Jill is cool.
Dave: There's a band called Pivot I like to hang with. They're outta Vacaville. I like Rancid--they're good guys. The singer roadied for us over at Berkeley Square--great attitude, nice guy. I wouldn't mind hanging with them.
Pauli: I like Hemi a lot. There seems to be more like a Pearl Garden scene here, though, than a punk scene unfortunate-

i n g . How did Die Laughing occur?
Spyder: Well, we wanted to do our own label and so I had this Motel Hell poster and it said "Die Laughing" on it so I thought it'd be a cool name for the company.
MRR: You also publish a local zine called *Spam*. What's that all about?
Dave: Well, I used to read about all these really lame bands and interviews in like *BAM* and *SF Weekly*, you know, all these pompous culture-Alphabet Soup type bands. So I bitched and moaned and finally I got so pissed off I started my own mag.
MRR: How'd you finance it?
Dave: We stole!!!!! (laughs) That's all I can say.
Pauli: We gave blow jobs to tourists on Polk St.
MRR: So maybe you should bring the zines with you to Japan to distribute on your tour.
Dave: Oh, we plan to.

doesn't stray too far from the main drag with that long hair and all....
Dave: Hell, I'll tell em I'm with Pearl Jam!
Spyder: Yeah, so this year's looking pretty busy for the Marys. We're also gonna release another split EP with Ascot Jacket—that's sort of the upcoming direction...
MRR: So with all this activity, when do you guys plan on sleeping?
Spyder: When I'm dead.
Pauli: When they kick me outta the bar
Dave: When I get my plaid pajamas outta the laundry.

You can get in touch with The Screaming Bloody Marys c/o Die Laughing/10 Alvarado St/ San Francisco CA 94110 or (415)826-7397.

TIMESCAPE

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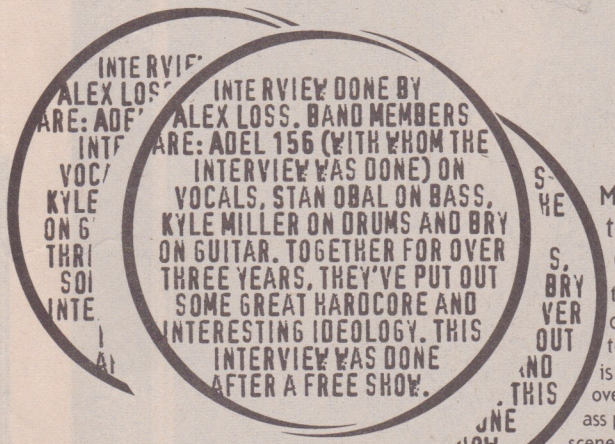
TIMESCAPE

INTERVIEW DONE BY ALEX LOSS. BAND MEMBERS ARE: ADEL 156 (WITH WHOM THE INTERVIEW WAS DONE) ON VOCALS, STAN OBAL ON BASS, KYLE MILLER ON DRUMS AND BRY ON GUITAR. TOGETHER FOR OVER THREE YEARS, THEY'VE PUT OUT SOME GREAT HARDCORE AND INTERESTING IDEOLOGY. THIS INTERVIEW WAS DONE AFTER A FREE SHOW.

MRR: WHAT THE HELL HAPPENED TONIGHT? TZ: through it fast. We planned to play a show t ($3) and then we find out it was for over 18 only. that people from as far away as 50 miles came to over to this coffee house and asked if we could play in th to head over there for a free show. **MRR: SO EVERYBOD** is so weird. The people who couldn't get in came, but a l over 20 miles to pay to see us, but leave when they find out the sh ass place! **MRR: SO HOW IS IT LIVING IN MIAMI?** AS DAN scene was happening for a while, with these punk erything disappeared. Including the people. hal at the most 20 people and another will have thi the hell is wrong with them. Just like I said last time, see $20, but won't see a band that's similar to that style like us liber About the dangerous thing, it's about as dangerous as any other city. that sho the highest violent crime rate, the worst drivers and the funniest one I found was **GAY?** TZ: N disappeared. Ev- have a chi One show will have feminine s 1500. I don't know what mophobic they'll go see Bad Brains for $15 or women to or Machine or even Subliminal Criminal. male. **MRR:** All those surveys and tests they took saying that we have recorded a the test they took and found out that the nastiest and rudest people in all the world were Miamians! Whatever! To me, I've lived everywhere that's free and it's all the same. **MRR: WHAT DOES TIMESCAPE ZERO SING ABOUT, WHAT'S THE BAND'S IDEOLOGY?** TZ: There is no Timescape Zero turned out mentality, and I'm glad. I think we would then be too "run of the mill". You see, Stan is the king of Straight Edge around this city, gigantic Subliminal tattoo on his back saying "S X E" like about a foot long and he's running a chapter of the S.H.A.R.P. party down here. Kyle on the other hand and we se is a student that keeps to himself and gets drunk as fuck on weekends. Bry is a bum, just kidding, who used to squat in tree houses and profit thin abandoned warehouses who is devoted to pot smoking. While I am an Anarchist who believes in the freedom of mankind, plus I'm a February a Satanist, who... **MRR: YOU'RE A SATANIST?** TZ: Yeah, so? **MRR: LIKE AN INTEGRITY TYPE SATANIST?** TZ: Fuck that! I've been one since or just wai birth. My parents brought me up in it about when I was twelve and started teaching me that man does not need a god to survive and that Of Hate An organized religion is more harmful than beneficial. I know you're gonna ask so I'll tell you right off the bat...I, nor any other real Satanist be found would *never* sacrifice an animal or a child. Real Satanists are involved in animal rights movements and most are vegetarians. All those 7"/12" co idiots into child molestation or animal sacrifice are cults and individual fanatics whose heads aren't on straight. Either way, I know nothing **WOULD LI** about Integrity to comment on their belief system, but I've read their lyrics and they seem to be more into it for style and lyrical content "ask and than actual study or belief. **MRR: BACK TO LYRICS...** TZ: Okay, lyrics stem from either personal experiences with drugs, alcohol, gangs, talked to. sexism, homophobia... **MRR: DO YOU DO DRUGS?** TZ: I'm as straight as they come, but I hate the tag "Straight Edge", I'm not into the mass **DOESN'T B** conformity or herdism thing. **MRR: EXPLAIN THE SEXISM OR HOMOPHOBIA PART YOU MENTIONED.** TZ: I wrote a song called "Love Black **DEMOS OR** and Blue" telling women that if a man hits you, hit him back! Don't take no crap from a man. If you are the victim of physical or sexual He doesn' abuse, don't take it, get the fuck out. It ends with the words, "Soon your hands she won't fear!" Meaning that she'll get sick of it and fuck **SEE. WEL** you up sooner or later whether it's calling the cops, leaving your dumb ass or fucking kill you! The homophobia thing is a song called "Four TZ: Thank Letter Word", it's about homophobes that think A.I.D.S. is a "gay only" disease, they go have unprotected sex and spread the virus themselves. I wrote it due to an argument with this kid who flat out told me that you can only get A.I.D.S. if you have anal intercourse with a man, because Yo the virus is created by the skin of the penis and male anal secretions...I mean does that make any sense at all? So the song is trying writing th to tell quaifs like him to wise up! And what ever you do don't misquote me on that! **MRR: WHY, HAVE YOU EVER BEEN MISQUOTED?** list of all TZ: No, but I once had a shirt on and played a show in it that said "Homophobia Kills!" and then people rushed Stan, my bassist and began shouting at him. "Why does he have on a shirt that says "Kill Homosexuals"? I mean, come on...I'm on stage for over

PO Box

TIMESCAPE



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You see, Stan is the king of Straight Edge around this city, gigantic mophobic one becomes and the more tattoo on his back saying "S X E" like about a foot long and he's running a chapter of the S.H.A.R.P. party down here. Kyle on the other hand women to satisfy that feeling of need is a student that keeps to himself and gets drunk as fuck on weekends. Bry is a bum, just kidding, who used to squat in tree houses and male. **MRR: WHAT HAVE YOU DONE MUSI** abandoned warehouses who is devoted to pot smoking. While I am an Anarchist who believes in the freedom of mankind, plus I'm a recorded a demo that people can get fo Satanist, who... **MRR: YOU'RE A SATANIST?** TZ: Yeah, so? **MRR: LIKE AN INTEGRITY TYPE SATANIST?** TZ: Fuck that! I've been one since that's free also. We recorded a bunch birth. My parents brought me up in it about when I was twelve and started teaching me that man does not need a god to survive and that turned out we only used two of the songs organized religion is more harmful than beneficial. I know you're gonna ask so I'll tell you right off the bat...I, nor any other real Satanist Subliminal Criminal which we got a go would *never* sacrifice an animal or a child. Real Satanists are involved in animal rights movements and most are vegetarians. All those and we sell it cheap, cuz we're into th idiots into child molestation or animal sacrifice are cults and individual fanatics whose heads aren't on straight. Either way, I know nothing profit thing. We're recording a full about Integrity to comment on their belief system, but I've read their lyrics and they seem to be more into it for style and lyrical content February and might see if someone wo than actual study or belief. **MRR: BACK TO LYRICS...** TZ: Okay, lyrics stem from either personal experiences with drugs, alcohol, gangs, or just wait till we can afford to press it sexism, homophobia... **MRR: DO YOU DO DRUGS?** TZ: I'm as straight as they come, but I hate the tag "Straight Edge", I'm not into the mass Of Hate And Fear, which the split 7" can conformity or herdism thing. **MRR: EXPLAIN THE SEXISM OR HOMOPHOBIA PART YOU MENTIONED.** TZ: I wrote a song called "Love Black be found on countless tape comps, and and Blue" telling women that if a man hits you, hit him back! Don't take no crap from a man. If you are the victim of physical or sexual 7"/12" compilations. **MRR: IS THERE** abuse, don't take it, get the fuck out. 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And what ever you do don't misquote me on that! **MRR: WHY, HAVE YOU EVER BEEN MISQUOTED?** He doesn't like his last name. **MRR: O** TZ: No, but I once had a shirt on and played a show in it that said "Homophobia Kills!" and then people rushed Stan, my bassist **SEE. WELL, THANKS FOR EVERYTHIN** and began shouting at him, "Why does he have on a shirt that says "Kill Homosexuals"? I mean, come on...I'm on stage for over TZ: Thank you.

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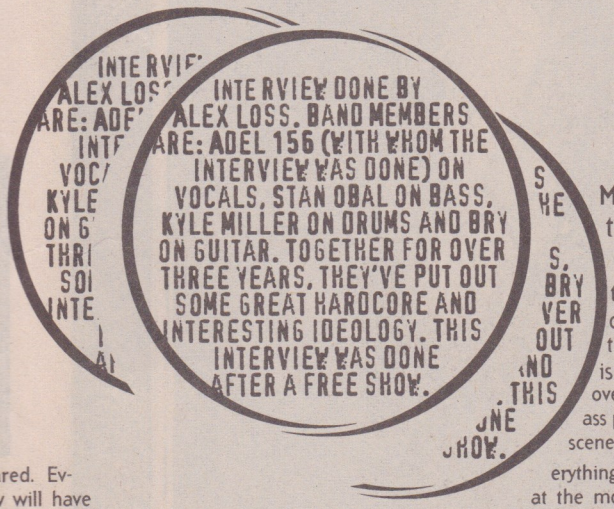
TIMESCAPE ZERO



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mouthpiece

I'm not going to give you a longwinded cheesy Mike Jitter press paquette introduction of the New Jersey straight-edge outfit that is Mouthpiece. There are only two things to say about the band: They do their thing as well as any of the older straight-edge bands that have come and gone and they are one of the few bands to float to the top of the sea of mediocrity that has washed over the hardcore scene in recent years. Their new LP on New Age Records is entitled "What Was Said." The interview was conducted with the mouthpiece of Mouthpiece, Tim McMahon. The rest of the band consists of Chris Shuster (guitar), Pete Reilly (guitar), David Rosenberg (bass), and Jason Jammer (drums). Interview by Chuck U. Farley.

MRR: There was one particular Mouthpiece show at the Fiesta Motor Lodge where a bunch of drunk sloppy punk types came up to the front of the stage during your set and began throwing cigarettes at the band and screaming anti-straight edge sentiments. Do you think that straight edge kids would act any differently toward a band that has the singer with the liberty spikes and mascara that mistakenly got put on an all-straight edge band bill?

Tim: I'm sure there would be a few kids in the group that would, but more kids wouldn't just because a lot of straight edge kids are close minded. They won't even look at other bands. A lot of sxe kids today are just into New Age and Victory bands and the bigger straight edge label stuff. They don't veer off toward other bands that aren't straight edge. It's been like that since back in 88'. It's the same type of thing. I think it's wrong. I mean, I myself would go up there just to check them out. If I don't like them it'd be because I don't like their music or what they're saying. I'm not going to dislike a band because they're not like me, because they're not sxe or they don't believe in the same things that I would. I'd say that most kids wouldn't even give them a chance and I think that's really fucked, but what are you really going to do about it? Kids have to open up their own minds up to stuff. You can't force them and say "hey, you've got to check out this first band whether you like them or not. You should check them out because, you never know..." You can't really force that upon people. They have to make up their own opinions. I'm sure that over time, if kids stay into it long enough, they'll understand that there's more to hardcore than just straight edge bands. What are you going to do about it? That's just how people are going to be.

MRR: While we're on the subject of kids hanging around long enough, out of all of the kids fighting for the mic to swear their allegiance to the edge during one of your sets, do you think that most of them will be straight edge a couple of years from now?

Tim: No, I don't. I'm sure there will be a few kids that are still around. A lot of the kids that are our friends, I think that most of those kids will still be there. But I don't know the other kids, so I can't pass judgment on them or predict their futures. I can't even predict my friends futures. From the way

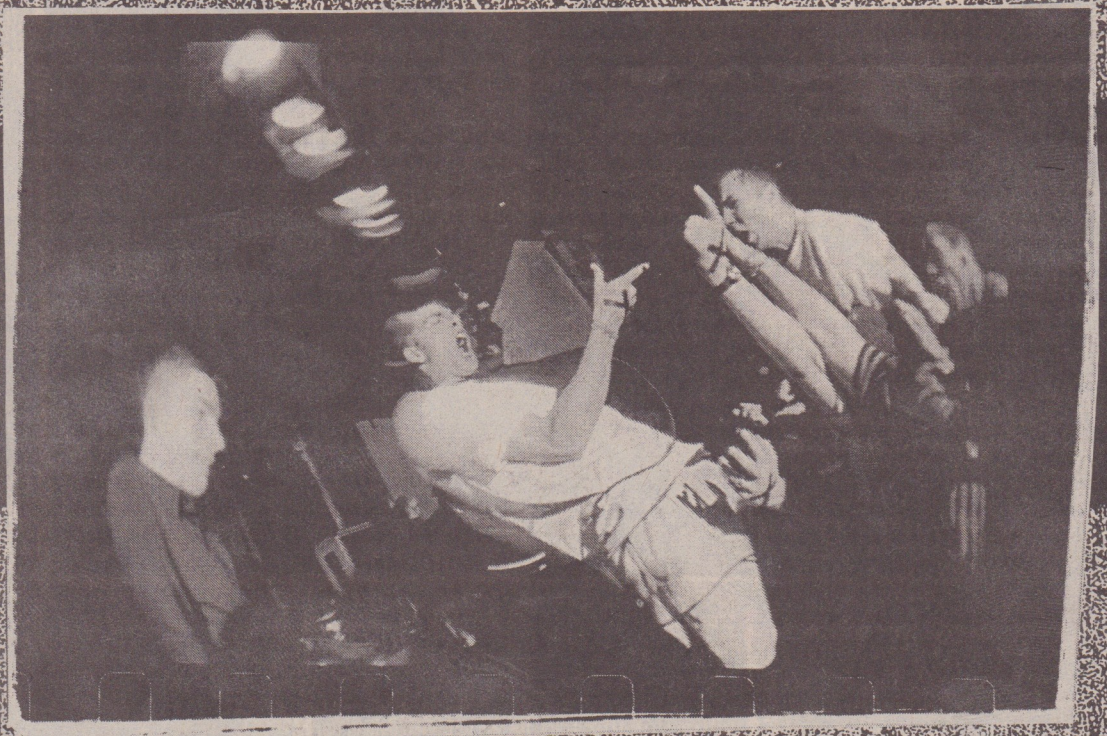
things are and the way things have turned out in the past, I doubt that these kids are going to be there for it. One way to look at it though is, hey, if they're straight edge now at least they're doing something positive in their life, you know? If they don't do anything good in their lives again, at least their not getting wasted for that little bit of time. If that's all that they are, then that's better than nothing. I don't even want to make a judgment, but let's just say that most of the kids won't be here. I'm not old school or anything and I haven't been around that long, but I've seen tons of kids, almost all of the kids in bands that I was into back then that I thought would be sincere and here forever, and they're not here now. I'd say the past record proves that most kids won't be around.

an uproar from straight edge kids when it comes to something like getting baked?

Tim: The attitude is what turns me against it. When I was younger I tried it. I got nothing out of it. I thought it was dumb. It was basically a waste of time. I'm not saying that it was the most horrible thing that I've ever done in my life. I didn't enjoy it and I didn't think it was the best thing for me, so I never did it again. I don't think that somebody is going to die from smoking pot. I'm sure they will after a long period of time. It's just the attitude that the dazed and confused type of kids have. It's like, the most important thing to them and that's really dumb the way I see it. There's a lot more to life than just sitting around and getting stoned. If you want to go ahead and smoke pot, then go ahead and smoke

the scene who is hero material? Somebody who can make the same impact on kids as Ray Cappo did?

Tim: No. Maybe it's just from where I am now because I'm in a band. When I wasn't in a band, I looked up to everybody. The only person I could say that I really admire a lot is Dave Smalley just because the guy has been there. He's been around forever and he still has the same beliefs and he's still putting into hardcore. His band isn't the most hardcore band around, but he's still got the same ideals and he still plays good music. All of the bands and all of the people that I used to look up to...they're all gone now. I look at people in bands differently now. I just look at them now as normal people. When I was younger I used to think that Ray Cappo was



MRR: Who would you rather be locked in a room with? The drunk frat guy with beer muscles or the Cypress Hill kid who's flying high as a kite.

Tim: Probably the Cypress Hill kid who's flying high as a kite because chances are that if he's flying high as a kite he's not gonna bother me too much. He's just going to sit there and do his own thing. The frat guy with beer muscles is going to say shit and fuck with you.

MRR: By your own admission then, pot isn't so bad. So why do you think that there's such

pot. I don't want to be around because I don't like the smell of pot. I think it's disgusting and I don't want to be around it. If you want to go in your room and smoke with your friends, it doesn't bother me. But then you have to look at it like this kid is high and then he goes out driving, and he's not 100% there when he's driving and he crashes into me. Then it's going to bother me. It's like a no win situation. I can't say hey, fuck these fucking losers, they should fucking die. But then again, I can't say they're cool, either.

MRR: Do you see anybody in

this god and it would just be insane if I could talk to him. Now, if I see him, I talk to him. It's no big deal. I don't look at people like that anymore. I don't know if it's because people just aren't that cool anymore or just because of where I am now. I don't look at people as heroes. I just look at people as just people and if I like their band, I like their band.

MRR: The title of your new album is "What Was Said." What is the title track about?

Tim: What I was trying to get at with "What Was Said" is that if you threaten people with violence and get down on everybody, you're not going to

change anybody by doing that. The only thing you're going to do is scare them and push them further and further away from what you're trying to say. Sitting down and talking with someone logically is the only way you might actually bring about a change in somebody. Violence and threats don't bring about change. It's just ignorant.

MRR: So would you say that the entire Syracuse scene with their whole violent vegan trip is going about things the wrong way?

Tim: I was just having a conversation last weekend with a couple of kids from Syracuse about their reputation. The whole scene isn't like that. The kids that are like that are the kids who do the zines and the kids that are in the bands and they happen to be the spokespeople for that area. I don't want to condemn the whole scene. There's people up there that I don't agree with what they are doing but at the same time I don't know these people personally. They haven't said anything to me and I haven't said anything to them, so I don't want to put anybody down for something that I'm not fully informed about. The people that I have talked to in Syracuse for the most part were cool. The few kids who do the zines and voice their opinion are the kids with the extreme views. I don't want to condemn a whole scene for the acts of a few.

MRR: Another song on the album is entitled "Strip the Thread." Some insight please?

Tim: It's my personal view on a lot of straight-edge kids who claim to be pure and have morals because the don't smoke or do drugs or drink and they care about themselves, but a lot of these kids just go out and find girls and fuck em' and treat them like meat. I'm not saying that every kid is like this, but I have seen this with kids that I know personally. I think it's disgusting. You're not thinking with your head. You're thinking with your dick and it's fucking dumb. I mean, I understand that sometimes the girl is into it and the guy is into it and they just do it, but where I'm coming from is the guy who goes out on tour and just fucks girls on tour. I just think it's wrong. I think it's disgusting to use a body for nothing but personal enjoyment when you really don't care about the person. It's basically just saying hey, if you want to be so pure then take a look at *everything* you're doing, not just these few things that are sitting at the top like not drinking or smoking or doing drugs.

MRR: If you could pick a song, any song by any band to describe the current status of today's hardcore scene, which song would it be and why?

Tim: Right off the top of my head, the first song I think of is one of our songs that is going to be on the record that's called "What Remains." The song is about the hardcore scene right now...it's not great. It's not like it used to be, as stupid as that sounds because things change, but in this case things have changed for the worst in some ways and instead of doing something constructive and trying to make things better, I think a lot of people are just complaining but they're not doing anything about it. I'm trying to do my best to bring it to the level that I want it to be. That may not be what everyone wants, but that's how I want things to be and the song is just about how people cut me down for it. People say something about me in interviews or they write something about me in their zines and they don't even know me. They've never talked to me personally. They just go and write shit. I understand that shit talking has always been a part of hardcore, but if you're going to say something, then say it to somebody's face. There's no point to just writing something in a zine and then not sending the person the zine if you're writing about them. It's about how everything is going down and when somebody tries to help, they get shot down for helping.

MRR: Half Off made the observation in their song "What Seems Right" that straight-edge kids could easily become obsessed with an idea that is supposed to be about non-obsession. It's now seven years later. Was Billy Rubin right?

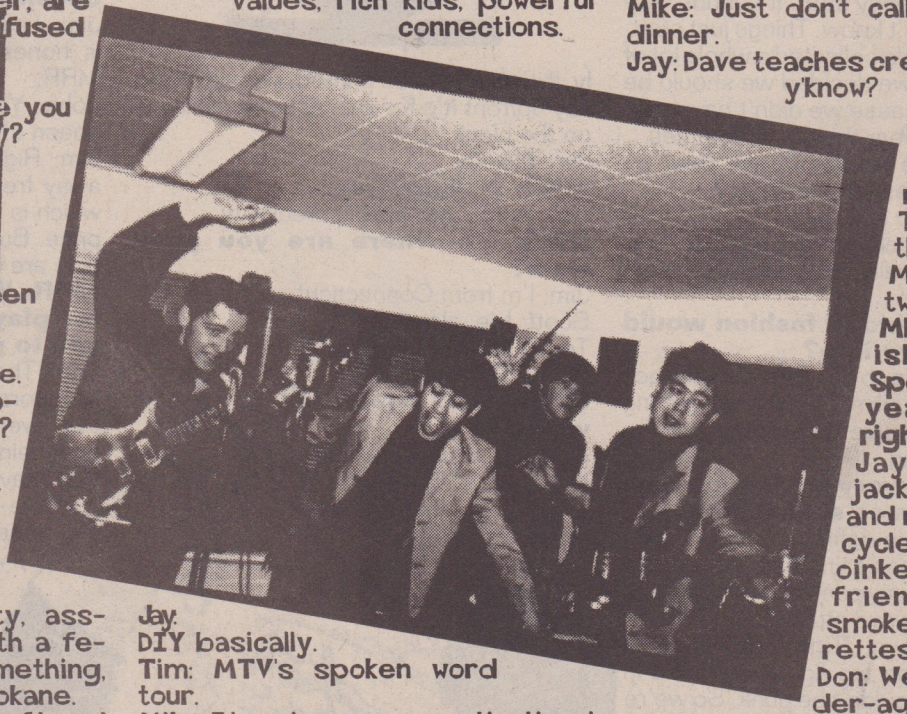
Tim: Yeah, in today's scene there's a lot of kids who are obsessed with straight-edge and take it to extremes, but at the same time there are a lot of kids who aren't obsessed with it and take it for what it really is and those kids will be there after the ones who are obsessed with it are gone.

Tim McMahon/ 15 Glen Mawr Dr/ Trenton, NJ 08618

Call them pretty boys. Call them fools. The Makers never fail to deliver the goods. The Makers can whip a crowd into a frenzy faster than Jackie Wilson on speed. They get banned from clubs, entire cities, on a regular basis. They destroy shit and fight and don't care what people think of them. Perhaps it is due to this obnoxious fuck-you attitude that their latest LP on Estrus, *Howl* is so fucking great. *Howl* is loud, snotty, soulful, 60's-style punk rock with its foot on the gas and no brakes on the fun. This interview took place in the famous Shack cocktail lounge in Spokane, Washington.

the makers

MRR: Listening to your new LP *Howl*, I wonder, are you guys as angry and confused as the music you play?
Jay: Next question, dick.
MRR: Ok, who the fuck are you guys and what do you play?
Tim: Electric guitar.
Jay: The pail.
Don: The low beats.
Mike: The mike.
Don: We're the Monkees.
MRR: How long have you been around?
Don: Three years.
Tim: But it seems like three.
MRR: What does the Spokane scene think of you? Are the kids alright?
Mike: The kids are all dead.
Don: We don't get invited out much. When we do, they get cranky and refuse to invite us back.
Tim: If we were a shitty, ass-kissing hardcore band with a female lead singer or something, we'd be superstars in Spokane.
Jay: Or if we were a cute surf band like the Jugglers.
Don: We're gassy. That's the problem.
MRR: There must be something good about Spokane?
Tim: Our enemies.
Don: The Shack.
MRR: Everyone seems to mention the Makers' live show. Is it as crazy as they say?
Mike: I've heard strange rumors about this band...
Don: In Texas, a girl Karate-kicked me. Is that crazy?
Tim: Was it a girl or a grrrl?
Jay: Seattle has grounded us and taken away our t.v. privileges.
MRR: Getting back to the music. You guys write songs riddled with angst and woe. What makes you guys all gleeful n' shit?
Don: Bands with high-production values, rich kids, powerful connections.



Jay: DIY basically.
Tim: MTV's spoken word tour.
Mike: I love ice cream, motivational office posters, chocolate chip cookies and sit-coms.
MRR: All sarcasm aside ladies and germs, who do you name as musical influences?
Tim: The Courtship of Eddie's Father.
Don: One time Jay got hit on the head with a coconut and thought he was a young Van Morrison. For a brief moment, he influenced me.
MRR: Unlike a lot of bands, you all seem to realize that the Sonics covered Little Richard, Rufus Thomas, The Contours, etc.
Mike: So?
MRR: Anyway, I've read the Maker's described as suave, 60's garage-punk hoodlums...
Don: Dave (Estrus tycoon) Crider calls us the lo-fi masters of muck.
Tim: And J.D. troubadours of Trashville.
Mike: Just don't call us late for dinner.
Jay: Dave teaches creative writing, y'know?
MRR: Any bands out there ya'll recommend?
Tim: Two or three.
Mike: One or two.
MRR: Billy Childish came to Spokane a few years back, right?
Jay: Billy hijacked our car and ran over a bicycle-cop. He also oinked our girlfriends and smoked our cigarettes.
Don: We were all under-age at the time and couldn't get into the bar, so we tried fake mustaches.
MRR: In the course of 4 months or so, you guys have released a shitload of vinyl. Anything else on the horizon?
Mike: A 10" instrumental EP.
Tim: a cheap 7" for fanz only.
Mike: We will not be stopped goddammit.
MRR: Any final thoughts?
Don: See beautiful Spokane gardens, everybody.

Write to The Makers, P.O. Box 10174, Spokane, WA 99209.

THE MONITORS

Let's meet The Monitors! This interview was conducted in The Monitors major stomping ground in Portchester, New York in 11/93 by John The Bomb Colletti.

MRR: Would you introduce yourselves?

Jim: Well I'm Jim and this is Scott . Scott plays the drums. And, uh, John plays guitar and Tom plays the bass, at least until we get another bass player..I'm voice.

MRR: When did the band start and how did you guys get together? A typical question...

Jim: A typical answer. We don't know. It actually kind of happened. We accidentally met and accidentally started playing and listening to the early stuff. It sounds very accidental. I don't know. Things just started happening. We collected a whole lot of clothes and so we decided we should be a rock band because we didn't have anywhere else to wear these cool clothes.

MRR: Did the music come first or did the clothes come first?

John: The music still hasn't actually happened yet. It's really still all about clothes.

Jim: Yeah, it's really still all about clothes. Especially shoes.

MRR: What kind of fashion would you say you're into?

Jim: I kind of like to border on punk rock fashion there. Punk rock fashion is getting a little bit expensive these days, so I'm kind of becoming...

MRR: But it's very big though. The New York Times says it's back.

Jim: Punk rock is definitely back...again. As soon as it dies again, then I'm going to have to sell all of my punk rock clothes and get some new wave stuff. But, uh, we're rock'n'roll now. Right now we're rock'n'roll 'cause we figure if punk's in now then we shouldn't be punk. So we're going to be rock'n'roll. 'Cause rock'n'roll is going to be 'in' in a few months.

MRR: What about the name. Who came up with the name? What is it supposed to signify?

Jim: Our parents came up with each of our names.

MRR: No, I'm talking about the band name.

Jim: It's uhm. Well, do you want a lie?

MRR: How ever you want it to be in print.

Jim: Well the lie actually is....

MRR: Lies are better in print.

Jim: The lie is that it came from a Chrome song. You know that band Chrome? They got a song called The Monitors, and so...we figured it would be cool 'cause people who like obscure bands are usually cool.

John: It's part of our credibility. Incidentally, if it's going to be printed, I would like to say upfront it's for sale. Our credibility is on the block.

Jim: Exactly.

MRR: Well anyway...

Jim: We're into buying credibility...

MRR: So where are you guys from?

Jim: I'm from Connecticut.

Scott: Me, also.

Tom: I'm from New York.

John: California.

MRR: Well that's a ways.

Jim: It's a bit of a commute. We let him stay over though. And that's why he plays guitar, 'cause he has those cool California sounds on the guitar that you can't get out here in New York.

MRR: So where did you guys meet?

Jim: At a homo bar.

Jim: Were you guys friends before?

Jim: Actually after a long night at the homo bar we like, we were in the recovery room...we took off our hoods and we realized that they were the same guys we rode the bus with everyday. (whole band laughs) So we decided to form a rock band. We also saved a lot after that on admission to homo clubs. We'd get a group rate.

MRR: So you guys have a demo cassette out.

Jim: We do. We recorded some stuff on a really fancy recording equipment. 24 track digital equipment.

MRR: Do you know that MRR doesn't review cassettes?

Jim: I mean. (I) Alternately read, and this is honest, I read *Sassy* magazine and MRR.

John: Yeah, I mean, only 'cause MRR doesn't have the cute band alert.

Jim: Right and MRR also doesn't give away free Nirvana and *Sassy* stickers... which is what *Sassy* does...for the same price. But I like both magazines. But the girls are cuter in MRR.

MRR: What are your motivations for playing? Why? What inspires you to play?

Tom: The reason that I like to play in The Monitors is 'cause it's the most fun band I've ever been in...and we don't waste time being musicians like the other bands that I have been in for 15 years. We don't waste time worrying about like if who approves of it or whether or not, like if we're going to be cool or whether anybody is going to print us...we just go out and have fun and make noise and encourage the people listening to do the same thing and it works.

MRR: Were you in any bands worth mentioning?

Tom: No. However, I have played with people like Mykel Board who has come to some note and things like that and I was in a band called You Suck that he was involved with for a long time. I'm on that silly ..uh...it's ancient...I don't know if you have ever heard it...uh... The *War* compilation tape. Thrash New York. Uh, I was around that long ago. And that's about that. Nothing worth mentioning.

MRR: What band were you in?

Tom: The Fiends. We were so punk rock broke up as soon as we got signed. (laughs)

MRR: What was it like playing in a band with Mykel Board?

Tom: A lot of fun.

MRR: Where was that...in New York City?

Tom: Yeah. New York City. Like, uh, we did some really funny gigs in (New) Jersey and stuff like that too. I think he was doing it between Artless' first incarnation and other things that he (Michael Board) did. There were a lot of people and stuff there. There were probably at least 50.

MRR: It was like a rotating...

Tom: Yeah. Whoever wanted to do it. You could up and read the newspaper in You Suck and you'd be in the band. The idea being that you could get the whole band in...and you wouldn't even have to bring an audience. You know, no one would have to watch you. It's much more fun. It's like a really big guest list.

MRR: Alright. Let's go on to John, I guess.

John: My motivations for being in a band? It's pretty much a chicks and money thing for me. Really.

MRR: Have you been getting a lot of chicks and money?

Jim: He gets more chicks and money than anybody else does.

John: Well...

Jim: Certainly more than me.

John: For a punk band...you know...there is a considerable amount of chicks and money involved. Considering.

MRR: Well, that's a good motivation. How about you Jim?

Jim: Oh yeah, me, Jim. I'm in the band because it's the longest...since I've been in the band I haven't required state mental health and that is the longest time I've gone without actually requiring state mental health so I'm going to stay in the band.

MRR: So it's an outlet for your mental frustrations?

Jim: Yeah. I get to do all that kind of stuff that I used to get in trouble for. You know? Because of the format....you know...the modern rock...the alternative music scene...people groove on like, yelling. I can yell bad things at them and they'll think its really cool. And I get off on it. Mostly the shoes. It's pretty much the shoes.

MRR: The shoes you're wearing?

Jim: Yeah. That's your standard, you know, ten hole, black, Dr. Martens.

MRR: But you have other shoes?

Jim: Oh yeah...I've got tons of shoes. I've got a pair of ankle high real pony skin, pointy toed cowboy boots.

MRR: Oh yeah? You wear them while you are singing?

Jim: Yeah. I actually wore them at the first show along with a velvet, leopard spotted drape jacket that was really nice.

Scott: I'm Scott and I'm the drummer and I would have to agree with everybody with what they said. But, definitely it is like therapy for me also. It's an outlet to get rid of some of my anger and frustrations and you know I've played in other bands before and you know gotten together and made music and stuff but it you know just never worked and everybody seems very focused. It just is a lot of fun. If wasn't fun, I wouldn't continue doing it, you know? That's what I'm looking for, to have some fun.

Jim: Fun.

MRR: Are you guys ever concerned your music will get kind of big and accessible or something and you might be leading people down the wrong road with your views and thoughts?

Jim: We can only hope?

John: Yeah, we hope so. If our music messes someone up so that they really have problems in their lives, I think that would be the most outstanding thing. I would really be impressed with any band that could do that sort thing. And if I was in that band, boy, that would neat buttons! (laughs)

Tom: Yeah, if uhm, somebody is going to get screwed up listening to someone else's music, then they, you know, they're already screwed up. It's not our responsibility.

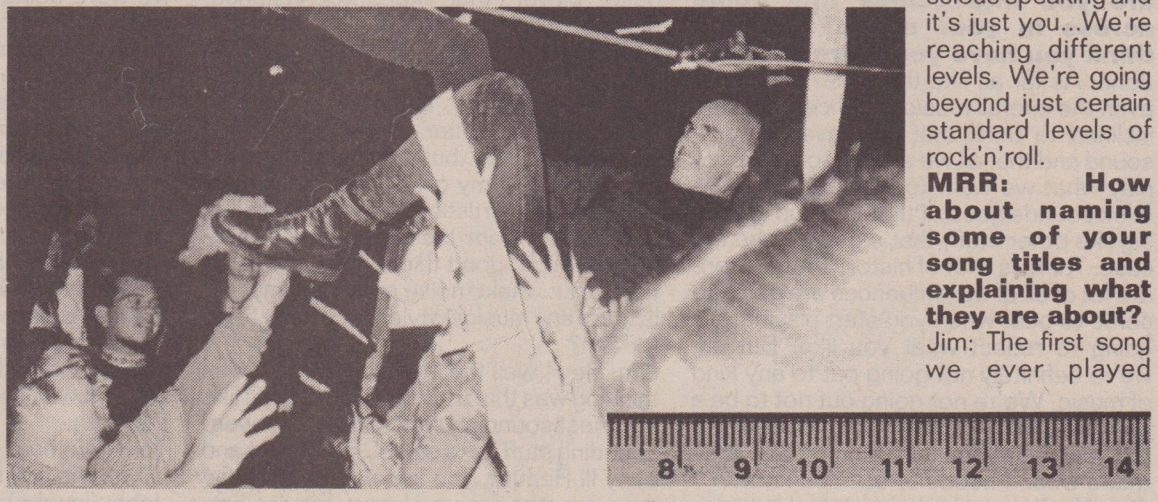
John: It is so hard to do that kind of thing. We try and try.

MRR: Jim, do you write most of the lyrics?

Jim: I am. I write the songs pretty much as Barry Manilow once said. I do write the songs. Usually I just say whatever comes to my mind and a lot of time it has to do with feeling goofy. Feeling nutty, you know? Just kind of feeling on the edge and everyday experiences. (laughs) Kind of like....I'm trying to mesh the realness so real....the physical and the metaphysical, you know and I don't know, it just kind of happens. It's hard to say.

MRR: Do you have anything to say about some of the songs and the lyrics being impressionable on the young minds of our youth?

Scott: Well, I definitely should input. Our music allows people to kind of like...to loosen up...to relax and uhm....it kind of sends out a message, you know to kind of break down some of your walls. Like I said before, it is therapy and just like Jim will sing and stuff and it's like his subconscious speaking and it's just you...We're reaching different levels. We're going beyond just certain standard levels of rock'n'roll.



MRR: How about naming some of your song titles and explaining what they are about?

Jim: The first song we ever played twice is called "Space Capsul." And I don't know why...I mean it's called "Space Capsul" 'cause I say "Space Capsul" over and over again, but uhm, it's pretty much about....A lot of our songs are really existential. This one is about this guy who kind've got (has) this love/hate relationship going with technology where he like, loves this space capsul that is part of him...but he also hates it because it's

distant from him and yet it's closer than he knows. We've also got songs like "Caveman In Outer Space" which, I don't know, is kind of a reaction to a lot of people being messed up about how technology has infiltrated the nature of their lives and how it..It's more a song about human nature. You know? It's like we've got these animal impulses, yet we're in this high-tech environment that we've created. It's the animal that created the high-tech. It's kind of about being well
rounded that way.

MRR: Any other song titles you want to throw out?

Jim: Well, a couple new songs we got...One called "Crack-Whore" and another song called "Crippled," which I really like. The song "Crippled" isn't written yet...but I really like the title.

MRR: And "Crack-Whore", is that a pro Crack-Whore song?

Jim: Uh, actually, it really doesn't have anything to do with a Crack-Whore.

John: It's our pop song.

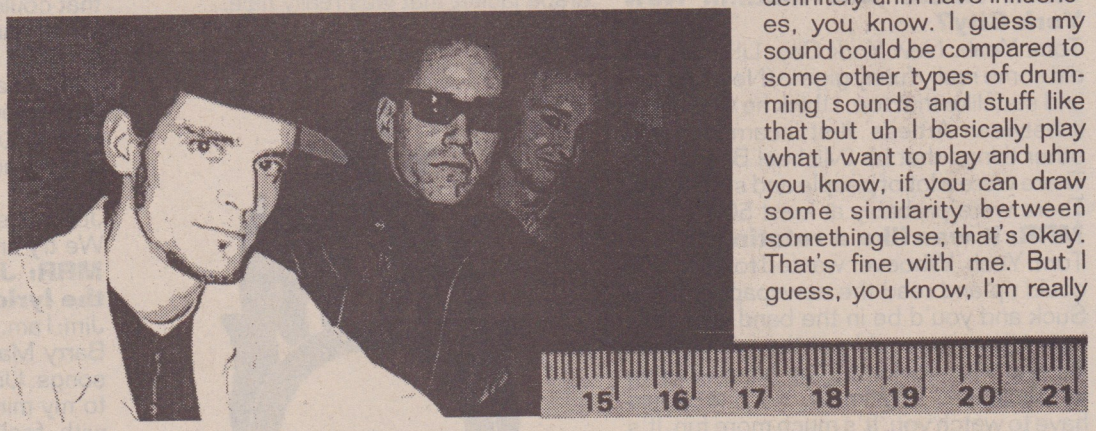
Jim: Yeah, it's our pop song. So we figured "Crack-Whore" would be a good idea. There is also another song called "Kill," which is named "Kill" mostly because we thought it would be really neat if like people wanted to hear it that they could shout "Kill, Kill, Kill" and you know we could pretend that we didn't understand what they meant and we could kill them.

MRR: What kind of musical styles are you into? Does this come across in your music? Do you think you have your own sound?

John: As far as like the guitar playing or even the overall music is concerned, I am inclined to think that we have our own sound and that all we set out to do was to play what we want to play and what we think sounds good. If that ends up sounding like other stuff, that's going to be the case. There is a lot of history there. There is a lot of all of our influences are going to come to bear when you start playing, it's going to reflect what you like. But uh, we're definitely not going out to any kind of music. We're not going out not to be a pop band or a rock band or whatever. If that's what it ends up sounding like, then that's what it needs to be. You know?

Jim: Yeah, we don't want to limit ourselves anyway.

Tom: I think our sound is the result of accidents more than anything else and encouraging them and allowing whatever happens and whenever we start to play but not editing it, not censoring it, not trying to pretend that..uh. You can sit and amass a huge amount of technique and sit there and think about what the structure of music is and you know like what harmonies are you involving in and what sort of



rhythmic scheme and all that stuff. You can do all that stuff and it just gets in the way of having fun playing and being direct with people. And
being honest with them to a large extent. I've been playing a long time and I don't know whether I'm any good or anything like that but, uhm, I've sat and played guitar for 18 hours a day and I've gotten pretty good at it and things like that. And I think that, that kind of attitude prevents people from playing the music they were meant to play and the stuff that will help people and inspire them to play what...to say what they mean to say too. To sound too pretentious.

John: And I would say, being John the guitar player, that like ....for instance, playing guitar is incidental to what I'm really looking to do is do what I want...do that which I enjoy. And, uhm, have a good time at what I do. If that is something beside playing guitar, that's great too...I do other things...but that is sort of my approach. It is my own, uhm, intellectual you know and artistic and everything else, satisfaction from the process not technique, which I don't think I have. I bang on the guitar...make noise and enjoy myself. Is there any musical style that you try to go for Jim?

Jim: Hey - well the idea was. What I was thinking was that the kind of stuff that I like is honest sounding stuff. Straight forward sounding stuff. Like early Grey Matter and early Ill Repute, you know. I mean these guys are, they're you know, they're prepubescent and their voices are cracking but they are sincere about what they are saying you know. And I think that no matter what you say, what you scream about, as long as you are sincere, you know, and the emotion comes forth and the honesty is there and that is what makes a good sound, you know.

MRR: What about you Scott?

Well I would say that I just play the way that I want to play uhm and you know I definitely uhm have influences, you know. I guess my sound could be compared to some other types of drumming sounds and stuff like that but uh I basically play what I want to play and uhm you know, if you can draw some similarity between something else, that's okay. That's fine with me. But I guess, you know, I'm really open to new things and to making new discoveries. And you know, I just started playing on a drum kit. I've been playing on a drum kit under a year. I played the bass before, uhm, but you know I wanted to play the drum section and I decided to do that and I'm having a lot of fun with it.

John: In the beginning Scott played on pots and pans and really beautifully too. It was a great sound.

MRR: On pots and pans?

John: Yeah and sometimes I really miss it.

MRR: Is that really true?

Jim: Yeah and we had to duck tape them to crates and chairs.

MRR: That's interesting...

Tom: Yeah. In the early incarnation, what we were doing, we all played everything and we'd switch all the time. We fell into the instruments that we play now kind of by default. You know, just sort of settled on 'em. But before we switched off between percussion and bass playing and whatever was around to make noise and it was much freer that way. And sort of ...things formed up along standard lines because we found instruments that we were comfortable with or had things that we wanted to work with.

John: We also went from playing any thing that came into our heads and never repeating something twice to playing our first show in six weeks. I'm not lying...it's the truth.

Tom: We had, pretty much, made up our set for the first show like the week before.

John: (laughs) and it's still a large portion of our set now.

MRR: But now the band has progressed and you're a little more structured would you say?

John: Yeah, and that's happened just by

THE MONITORS

the nature of the medium and in order to keep doing it and uh, you know and again

we're not going to not use those patterns of approach if they do what we want for us, you know? And they seem to. They seem to be working. We're not afraid to...you know...we're not going to limit ourselves by saying we've got to stay this experimental or we've got to work within these parameters, you know, of playing. We just go with whatever we enjoy most. Right now what we enjoy most is pretty much a standard line of you know of guitar, bass, drums and vocals and uh, we like that. There's a lot of room to work in there. It's like, ah, playing in standard tuning. Like a lot of other people are using alternative tunings and stuff like that and uh and one of the ways I define what I'm doing is by using standard concert tuning and playing in that.

MRR: And no effects?

John: ...and no effects. I go straight from the guitar straight into the amps with no l-board gear or anything. So that sort of sets up the parameters in which I'm working. You know, then within that uhm, then I have all the room that I want to screw around but I'm not overwhelming it with...by being able to do anything I want ...it controls...it forces me to focus more on exactly what I'm doing.

MRR: Alright. I guess now I'm going to hit on the generic subject of...

Jim: Penis size? (laughs)

MRR: ....the music scene...currently. Is there anything you have to say good or bad about what's happening in music. Maybe even underground music can we limit the question to?

John: Marketing of punk rock and the whole alternative thing at first disturbed me ah, because I grew up with that. Like when the Ramones first record came out and The Bullocks came out. It really helped me understand what was going on with me when there weren't a lot of people who'd do that. So I'm very sentimental about it. But now I understand that it's just natural and part of the process and it's probably a great thing because punk rock has become....it's as much of an institution and deserves as much kicking around as much as other music. And really good bands will continue to play and still continue to do things regardless of who is on the cover of Time Magazine. Which is why we'd like to be on the cover of Time Magazine. (laughs).

Tom: That's right.

John: To take the slack from really artistic, you know, and discerning bands. We want to be famous and rich. We're old... Oh wait! I'm old...these guys are really young.

Jim: We're young...he's the old guy.

MRR: Do you have anything to say about that?

Jim: I really like pop music. I used to really hate it. Again, once I realized ...pop music is part of me just like you know punk music is part of me and you know...I do alternately read Sassy and MRR magazine and I get a lot out of both of them.

MRR: What do you think about politics in music? Do you think there's any place for it?

Jim: I don't think it mixes well. I don't think it makes for good rock music.

John: Yeah. It really...

Jim: If it happens to come out..that's cool. It's no reason to...I mean, for me..rock music was one thing and politics was something else. I mean rock music has a politics all its own. It's about having a good time you know and not worrying about what's right.

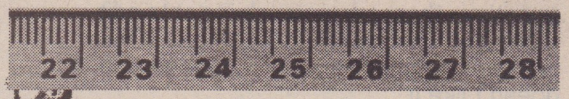
Tom: I don't really agree with that. I feel music is incredibly political because its about us doing what we choose to do regardless what other people think and having a good time at it.

Jim: Yeah.

Tom: And I think that the biggest compliment that we could get is if someone said 'The Monitors suck - I could do that' and they start a band. That would be absolutely the best thing that could happen as a result of this band as far as I'm concerned.

John: The only thing I think uh...as soon as someone takes this conscious step to say my music is political and I'm a political spokesman, they are immediately corrupting any message that they carry.

Scott: Yeah, I would say, uh, political music or simply taking a political line on your lyrics is hardly subversive enough to be worth while. I mean it's no...uh..politics is a very small segment of the overall human experience in that uhm...if you're limiting yourself to that...if you're limiting yourself to espousing your views on that which is perceived to be the established dogma on politics, one or another, you are cutting yourself off from a lot of other information, so that it is simply not going to come off as well-rounded enough to be interesting, as least that's been, you know, my experience with listening to artists who focus solely on political dia-



tribe.

MRR: Do you guys agree?

John: Well, I think basically that uh, you know, this is my personal belief, that I think, yeah if it comes out then it comes out. If we touch upon a subject...I think our music is used more as a vehicle for kind of higher discovery to try to go past there to force people to look within themselves and uh that type of thing.

MRR: What do you guys think of racism and sexism in music as far as censorship is concerned?

John: If you are playing and you're saying something that you honestly believe...I think it is more important to preserve your right to say what you honestly think than it is to censor yourself....to fit someone's perceived political stance or to try to match what you're saying with the audience. Racism, sexism and any other kind of ism that allows people to be...something that they don't want to be is horseshit and I hate it and I've had that happen to me a lot and I don't want it to happen. Again, I'm not going to say that our music is anti this or anti that or that we're taking some kind of strong stand because I'm the last guy you want on your side (laughs). I'm not going to sell myself as some born again, yeah I can fix everything - listen to me. The

THE MONITORS

world would be in a lot worse.
Tom: I think uh, it is not the responsibility of the artist to try to control what people are gonna uh perceive from the work. You know, you do the work and you put it out there. And if what you put out is racist or sexist you're getting into your own head and you are putting out stuff that's in there. A lot of it may be bad and a lot of it may be screwed up, uhm, and if people don't agree with it then they don't agree with it. They don't have to incorporate it into the way they see things. They can not listen to your work. They can, you know, avoid getting involved with anything that you do. That's fine. But from the standpoint of producing this stuff you can sit around wondering if this is okay to say or not you know and it's not your job. Your job is to produce the work. Your job is not to critique the work, your job is not to edit the work. Uhm, your job it to make it the best you can make it and if someone else doesn't like it...

MRR: What about you?

Jim: Again, I'm a bad person to ask about politics. I'm chiefly concerned with bringing the subconscious into the conscious....bringing the surreal into the real and bringing the metaphysical into the physical. Whatever comes out is what comes out.
Scott: I try to avoid politics too. I'm more on a pursuit of bettering myself...and uh, but I think with all of us, you know, I think the music just reflects who we are...and if that seems to offend somebody then that's their problem.

MRR: Well to quote Lou Reed, as far as politics are concerned: If you gimme an issue and then you can give me a tissue and I'll wipe my ass with it. So, you have a demo cassette out. If you had to review your own cassette, what would you say?

Tom: I would say it's a bunch of noise and you can dance to it and I'll give it a 10.
John: (laughs) I like it. I enjoyed doing it and I enjoy listening to it but I'm a little close to the subject so....
Jim: Dude - it rocks! (laughs) A lot of people say our stuff sounds like...they compare it to a lot of old punk rock stuff. You know, people say it could be, you know, in the first Decline...movie, which I never saw actually...
Tom: You were in it!
Jim: I was in it! I was Exene Cervanka (laughs), notice she got uglier...but no...it's good. Good rock'n'roll. I mean it's a great recording - like I said...digital recording, nice and clean. One take. Real raw. Real straightforward. Uh, actually it will probably be out on a 7" one way or the other. Sooner or later.
John: We're just trying to get the money together.
Scott: Well I say, thanks to me you can have sex to it. Well I'd rank it a 10 like Tom said definitely. It's honest. It's from the heart. It's really straight-forward you know. Nothing covering it up and it's us you know and I like it.

Tom: Plus we give our cassettes away at shows. We're trying not to sell it. We want people to buy our action figures as soon as we can get them made up.
John: We didn't go into make that tape with the idea of making a demo tape...we wanted a decent recording of the stuff we were doing.

MRR: To document your sound...

John: Yeah, and the tape that we've got at this point is, as far as I'm concerned, is out of date compared to the stuff we're doing now and the way we're playing now. So it is not representative of necessarily what we're doing at this point. We had the opportunity to - it was a great situation..like the music is not any more important than the visual artwork that we do or the stuff we present live..

MRR: Julie Andrews once sang about some of her favorite things...would you like to say what some of yours are and your least favorite things?

Tom: It would be a long list. It's not worth going into. There is nothing I don't like for the right reasons.
Jim: I don't like it when I masturbate too much and then my penis looks all shriveled up. I also don't like sore throats or nosebleeds...but I do like Stone Temple Pilots.
Scott: It would be a long list also...but uh one thing..I don't like to beat up on myself too much...

MRR: Are you guys straight-edge? Do you guys party?

John: I'm dull edge. I drink a lot of coffee and smoke a lot of cigarettes and that's all that I have to do to be as stupid as I am.
Tom: Well I think that if people are going to do what they want one way or the other in terms of controlled substances and uh,I don't have anything to say whether I think people should or shouldn't. If you want to destroy your life with drugs or anything else....that's up to you and more for me.
Jim: I don't use drugs or coffee or cigarettes or anything but I do endorse them. I think that everyone should take acid at least once. (laughs)
Scott: I get high off of inhaling Jim's farts.

MRR: What do you guys think of the east coast as far as touring around?

Scott: We just got a new Toyota. Well....(laughs)
John: It's new for us...it's got 80,0000 - 90,000 mile on it.
Jim: But until then we had an El Camino where we all had to sit up in the front and all of our gear (was in the back) and the gas tank leaked...
Tom: As soon as we can get transportation, we'll go farther.
Jim: Yeah, if we get a Lear jet we'll go play in Hong Kong.

MRR: Any last words?

Jim: I just wanted to say, this being Maximum Rock'N'Roll, that this, *this* is Maximum Rock'N'Roll!

For more information about The Monitors, write them c/o 9 Mill St/ Portchester, NY 10573.

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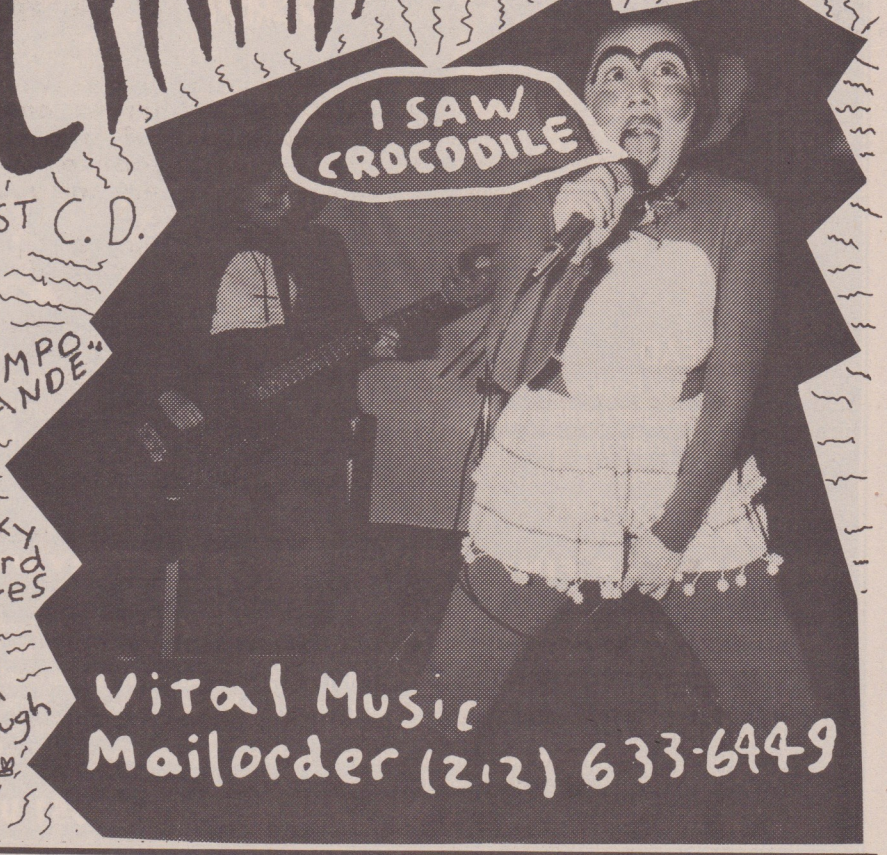

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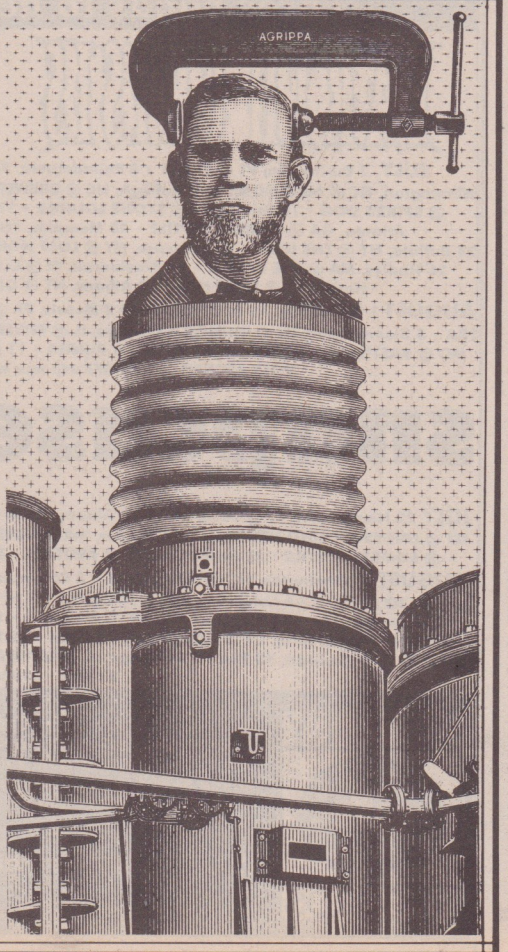

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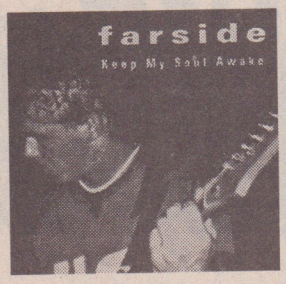

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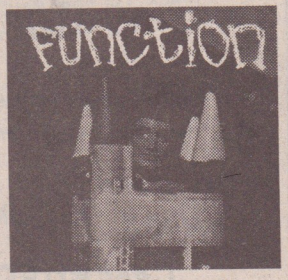

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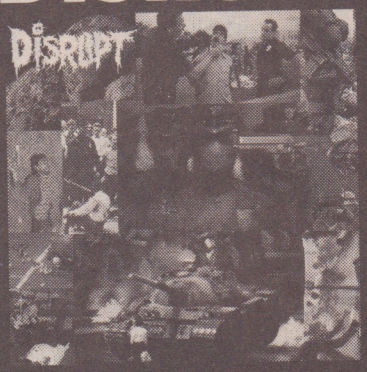

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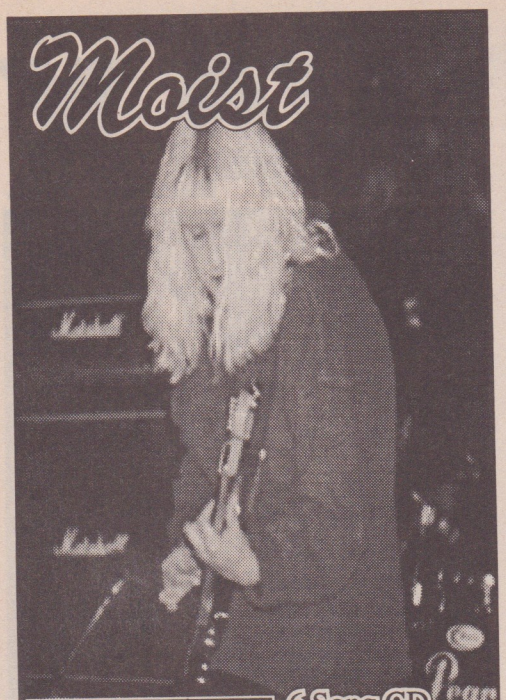

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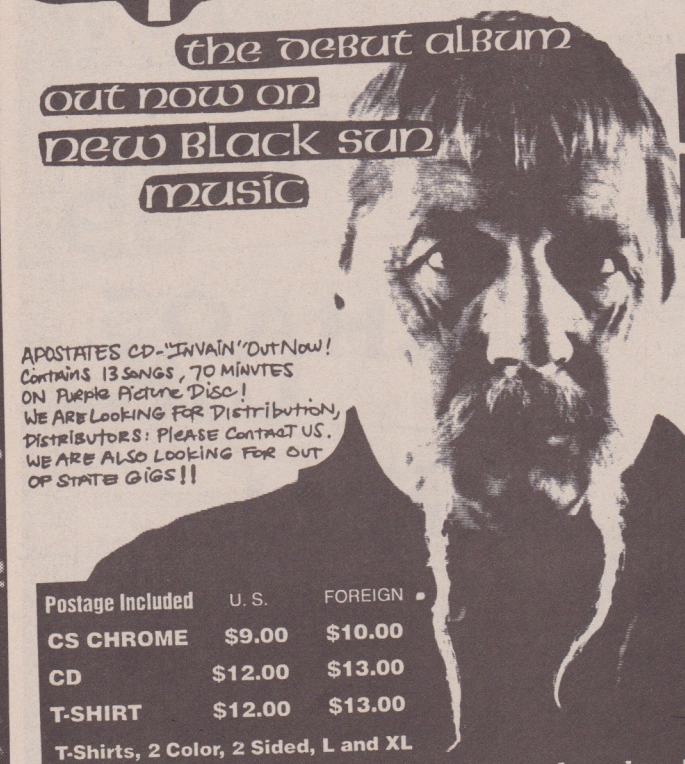

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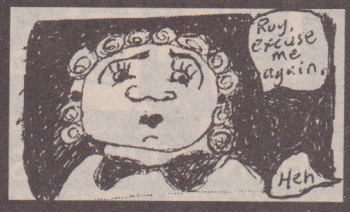

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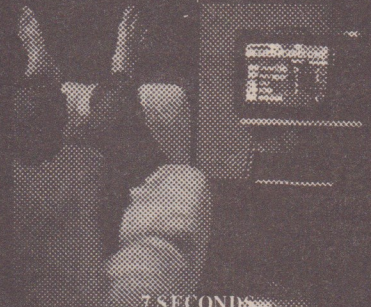

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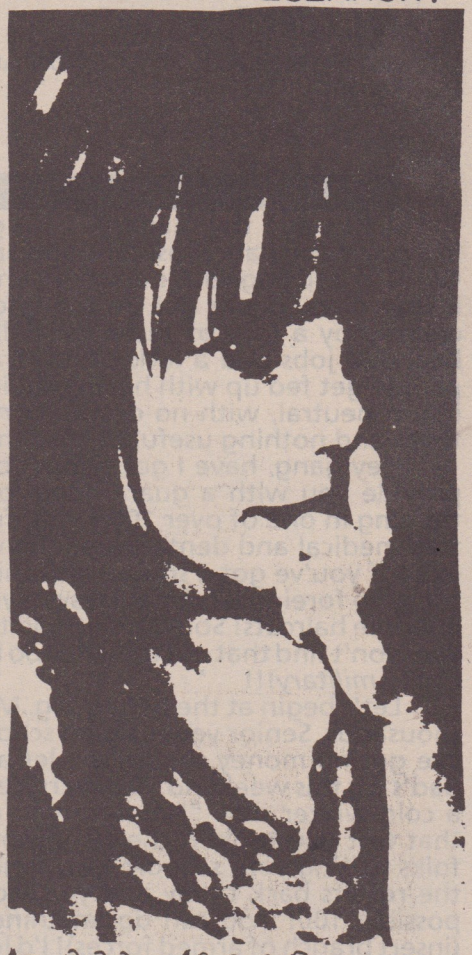

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- Louis Gossett Jr. in "An Officer And A Gentleman."

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ARTICLE BY RYAN POORTENGA

Punks and the military. They go together like gravy and pancakes, condoms and the Pope, GG Allin and Fugazi. Or do they? The ugly truth is that many punks get sucked into the vortex created by a lack of technical skills, a lack of bearable jobs and a lack of motivation. Many people get fed up with having their lives coasting in neutral, with no destination in front of them and nothing useful behind them.

Hey gang, have I got a deal for you! I can provide you with a guaranteed job, technical training in one of over 100 fields, free living quarters, free medical and dental care, and we'll even pay you extra if you've got a spouse and children! All this plus travel to foreign lands courtesy of your boss, free food and free haircuts! Sound too good to be true? It is! But you won't find that out until it's too late because you're in *the military*!!!

Let's begin at the beginning. My story is typical of thousands. Senior year of high school in a small town. I've got no money for school, let alone to put gas in dad's car this weekend. The recruiter calls my house on a cold winter day. "How are you doing? Remember that test you took in the fall given by those military folks visiting your school? (yes, vaguely). Well, we got the results back today and you scored a 93 out of a possible 100! You can do anything you want in the (insert branch of armed forces)! I'd love to talk over the possibilities with you sometime."

And so it was with great resignation and trepidation that I struck out blindly into this previously unconsidered gold mine of opportunity. Hell, I'd been writing and singing anti-military songs in my band for the last two years, but it seemed the cruel hand of time had suddenly enveloped me and I could do nothing but writhe helplessly in its iron grip. So I said 'what the hell?'

I ended up in the Navy and here I sit on an aircraft carrier at 3 a.m. in the Pacific Ocean, pondering the events that could lead to a punk rocker's descent into oblivion. Perhaps I'm laying it on a bit thick at this point, but four years gives one plenty of time to wax eloquent on one's current state of affairs. However, mine is only one story of many as yet untold, so let's hear from some other voices, shall we?

The following pages are a collected cross-section of experiences and observations from people who've written me with specific reference to this article. I asked all of them the same questions concerning changes in their political leanings, moral dilemmas on the job, was it what they expected, etc. These stories are all true, however the names have not been changed to protect the innocent because we're all fucking guilty!

NAME: CHRIS
RANK: US AIR FORCE SENIOR AIRMAN
JOB: LAW ENFORCEMENT SPECIALIST

I mainly joined to get money for school, get out on my own and earn money to spend, most of which was spent on music.

Soon after arriving at Seymour Johnson Air Force Base in North Carolina (capitol of boredom) I met a punker across the hall from N.C. I got in good with him because my stereo managed to drown out the rap infested dormitory with the DK's, Exploited or Black Flag, etc.

Right away people stared since I left the boots on after work and wore 'em with ripped up shirts to local redneck bars and even to the NCO (non-commissioned officers) club!

The cops are disliked by most of the rest of the AF because you could get away with things other people couldn't. Acquiring things here and there, minor law breaking, swimming after the pool closed and so on.

The main problem with military life was its restrictions. It's a prison for individuals. Upon getting a new commander, he inspected the rooms in the dorm. My walls had no space, being covered with posters and shit. Commander Dickhead then wrote a regulation that no more than eight pictures could be on the walls, all framed. Of course they weren't gonna pay for the framing. My walls became bare—how often was he gonna be in my room anyways? Once a month maybe. I couldn't even be surrounded by things I liked in my own room.

I always think of myself as a "reasonable" punk as when MDC says "reasonable and radical malcontents," so my problems weren't as bad as they might have been for someone more radical, but then I would wonder how they got into this prison life to begin with. I would never consider re-enlisting under any circumstances now, nor would I recommend it to anyone else.

I didn't have a poor four years, it's just that my eyes see so much more after the experience. You could

compare the military with a grown-up high school group of people acting like infants. On another occasion to demonstrate the backstabbing that exists, I had just gotten my hair cut extremely short and with a razor shaved the hair by my temples off. In other words, I fucked it up.

A female sergeant, upon seeing my head, ran to the Law Enforcement Superintendent and cried it was out of regulation. He checked me out, no problem, but it was fucked. He liked me anyway and was probably sick of her whining, for which she was known. Women in the military are fine, but don't give them an opportunity to Choose to do what a man does, make them do what a man does. Actually, to some extent they do.

In a way, if you're gonna live under such a restrictive set of rules, banned clubs, stores, shops, drugs (I don't do 'em but you don't even have the right to choose as a human), you might as well be shut away in North Carolina. Try being a punk stationed so close to Berkeley and S.F.! Fuck that! You'd feel like a real shithead for joining then.

Life is so much more fulfilling outside the military. Take it as you wish, but don't join. Do you want to die for this country? It won't give anything up for you! Fuck Authority! Put that on your walls and see how long it lasts!

NAME: SAM
RANK: US AIR FORCE SERGEANT
JOB: ACCOUNTANT

I joined the easiest branch of the military, so my training would not be solely directed at killing people. The officers who fly the bombers and fighters do all the killing. If I was called upon to shoot people, though, I would. I signed a contract and I would not back out of a promise I made. I don't believe in war, but that doesn't make me a pacifist.

I consider myself an anarchist in that I think a government and laws are unnecessary if people act responsibly. In basic training I was just a robot because I knew that if I rocked the boat the drill instructors would squash me. Afterwards, I bent whatever rules I disagreed with. My big problem was the dress code. I never got a haircut unless someone told me to. Militaries in other countries are lax on the whole grooming deal. Holland even lets their troops have beards and gays can serve openly.

Now I do what I can to vote down any new laws. I've also going to school to become a teacher. I met some pretty ignorant people in the military and I'd like to do what I can to change people's attitudes while they're young and before they become habit.

Otherwise, I had a lot of fun. I met people that I wouldn't normally come across and I got to travel around Europe, Canada and the U.S. It was definitely an adventure and not just a normal job.

NAME: JONAS
RANK: US MARINE LANCE CORPORAL
JOB: HELICOPTER MECHANIC

I like it. I don't know, I guess it's because they "brainwash" us into loving the Corps. But I love being a Marine. I'm more in control of my life in that I can get shit done faster and I'm not some fat, lazy punk rocker anymore. Well I consider myself no longer fat and lazy and I'm sure the readers out here see me as a turncoat but fuck 'em, they don't live my life.

It's been rough but it's also been fun — you get really close to folks really fast. We lived under combat conditions for a month. Sleeping in foxholes, "humping" 20 miles with full packs, conducting squad level infantry operations — you become closer than brothers, as close as I've ever become to someone without being related or being in love.

I've never laughed so hard or been so surprised at human nature. Here we were, a squad of Marines in camouflage paint sitting behind concertina wires and "locked and loaded" automatic rifles and machine guns talking about love and how much it hurts and how powerful it is.

I don't expect any "open-minded" MRR readers to understand because you've already made up your mind about me, Lance Corporal Jonas Calacsan, USMC, and found me guilty of crimes against humanity without ever meeting me in person,.

Morally, I joined for my own reasons, not to make someone happy. You all are so big on self-determination anyway, you'd probably accept some baby-killing Satanist cannibal before you accept me (and I've never killed anyone) simply because I'm part of the military industrial complex and he, she is some fringe wacko.

I don't live for Mr./Mrs. Punk Rocker; if what I do disturbs you or hurts and kills people or exterminates the speckled red foot rat then that's too bad It's business and fuck it, I'm tired of not making money, not having a future, not eating meat, not wearing leather, not having power.

Maybe I've become more selfish. I want it all — fame, power, money and I've found something that I can do in an environment I thrive in. I'm not trying to get anyone to see things my way or even justify my actions. MRR readers are a conservative bunch and they spend too much time worrying about stupid shit. Come on, like we really needed a whole issue on Soviet punk, or month-long arguments on the Dwarves cover issue.

The only sucky thing so far is the fact that too many of these fuckers like country music and wear those ugly shirts and stupid-ass belt buckles.

Anyway, damn your imposed judgments and moral absolutes. I've never cared what people have thought about me. If someone has a problem with me, it's their own, not mine. I love my Marine Corps and I'd do anything to stay in it as long as I can.

NAME: COREY
RANK: US MARINE PRIVATE
JOB: MORTARMAN

I was in the Marines stationed in Hawaii. I got out in October 1993 and I'm still trying to get myself straight in civilian life, but it feels great. I get to do anything I damn well please.

The reason I joined in the first place? Well that's not easy. My friends were changing and I was too I guess. I wanted to go places and see different people. I wanted to know how other people think. I saw my brother who's been in for four years and he still wore his Docs to formation and is still wearing his Broken Bones and Hard-Ons shirts

I thought, hey, he hasn't changed so I'll join and get to go to places like go to shows in Southern California and meet other freaks like me. Plus I needed money for school (you can't fight educated.)

So I joined. First they promised me a Type I job. Then the day I went to MEPS (military entrance processing shithole) the officer said "no" because I had two class A felonies (both breaking and entering) and a skateboard violation. I'm not a bad kid, I just did some stupid things when I was young. So they gave me Communications. Okay, what the hell.

After boot camp they told me I was a . Infantry, holy shit, they gotta be fucking me. No, they were fucking me. The big green dick got me for the first time and it wouldn't be the last. I protested, "Fuck no, you dicks made a mistake!" They told me "We don't make mistakes, we just compromise." Yeah, right. Well they pumped me with a lot of hype about how the Corps is the infantry. They pumped me alright, and it wasn't hype (my ass is still sore).

So I went to SOI (School of Infantry, or School of Idiots). I ended up going to Hawaii as a mortarman. Now the real shit starts. I'm not going to go into detail, but all I will say is they kicked me out for not conforming. Anti-social. Anti-military. Anarchistic views (which I'm not) is what my platoon commander told me.

Did the military change my views? Yes and no. At first I was trying to be a "good little Marine." I did my job and after that I'd go skate and listen to music. They told me I couldn't wear my clothes or ride a skateboard because it's not what marines do.

I had two choices. I could do what they said and go against everything I've ever believed in, even though I didn't change in junior high and high school when my peers and my principal laughed at me. Or I could stay the way I am and feel good about it. I don't have to tell you I picked the second one.

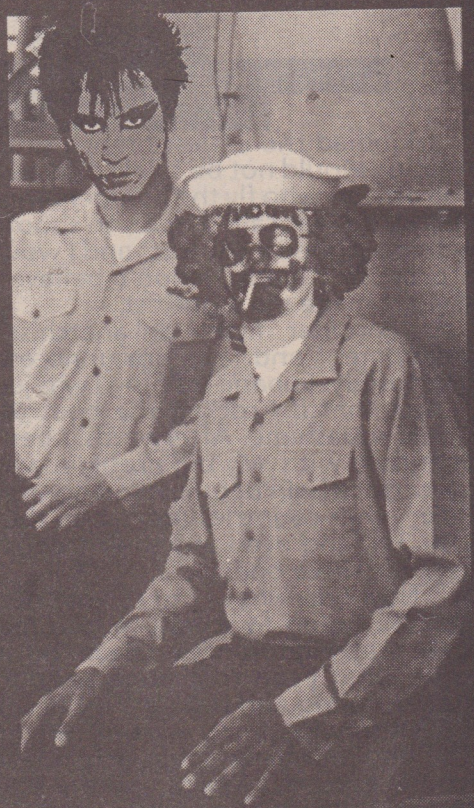
The way I changed is that I think I know myself better now, know what I can and can't take, things I will fight for and things that I know are not true. I had to go through a lot of real shitty events, events I hope none of the other punks have to go through. But I don't really think it was a mistake because I know myself met some really cool people.

NAME: TYM
RANK: US NAVY SEAMAN APPRENTICE
JOB: "PIDDLY SQUAT BOMB JANITOR"

When I went to boot camp I was prepared for the brainwash, call it paranoia, and tucked myself away in the back of my mind for preservation and brought out some generic personality to let them fuck with. Being in the military itself isn't too awful horrid, the Navy is cake. A lot of bullshit and red tape and bureaucracy, favoritism, ass kissing and "everybody except me because I'm special," etc.

It's just the fact that I've become a hypocrite because I'm a part of something I've been sworn against since I've freed my mind or blind patriotism that pisses me off. I hear a lot of instances of wasted tax money, fraud, etc, and it upsets me. It could be bullshit, could be true, but I see a lot of it and have reported it before and not much comes of it. The rules we play by for real and the rules for us that we're supposed to play by that are released to the public are two different things.

The best part is, hey it's a job and these weren't any in Cleveland (home) and the most beautiful, thought altering thing I've seen was a school of dolphins swimming alongside our ship.

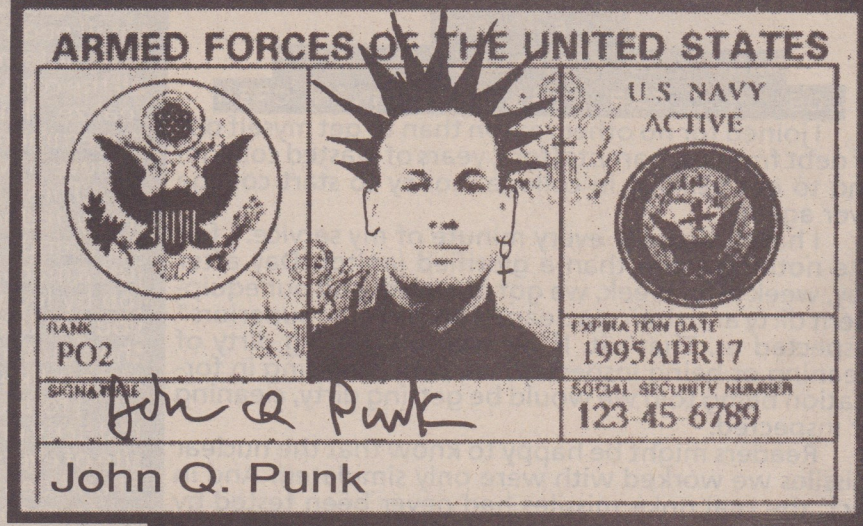


The Navy doesn't trust its own people. They've got undercover agents portraying Joe Blow navy guy that works with us that we never know about until we say or do the wrong thing and then bam! Busted. For all I know, Ryan Poortenga could be an NIS (Naval Investigative Service) agent setting this all up to bust people that have opinions contradicting the Navy's. (You've got me pegged Tym, now I'm just trying to decide which re-education gulag to send you to - RP) I'm too damn paranoid about what to and what not to say. Oh hell!

Anyways, boot camp, in my opinion, was a way to teach us there's a set of rules for how

to do everything but it's ok to make exceptions but if anybody asks, it's not. Silly. I get a lot of shit from all the rednecks and jocks I work with because I'm not like them, don't believe their beliefs ("You don't believe in god? Then what do you believe in? Nothing? Everybody has to believe in something.") and I don't look like them, etc.

And almost nowhere is there to be a good, stimulating conversation. But anyways, I think I've matured a bit, whether or not good or bad, Tym is still in hiding in the back of my mind and comes out every few weeks or so, so not to be forgotten. Also, I want stuff from punks in the military to start "Publication Of Putrefaction", a zine for military punks and anyone who will associate with 'em! Tym Fleming, Box 24 USS George Washington (CVN-73), FPO, AE 09550-2873



NAME: JOE
RANK: US NAVY LT COMMANDER (WHOA!)
JOB: PHYSICIAN

I've been into the punk music scene and the associated lifestyle since late 1982. I started a band called No Code in 1983 in Columbia, MO originally playing Subhumans, Rudimentary Peni, Poison Girls, Husker Du, DK's, Black Flag. We were together until 1987 when I moved to Minneapolis. The scene in Minneapolis was great and I saw a lot of bands.

In the summer of 1990 I had to join the Navy on a contract I had signed in 1982 to pay my way through school. My first year in the Navy was spent almost entirely in the Persian Gulf. I met a lot of great friends and saw a lot of different places but I essentially had no social life. It's been really hard to develop any lasting friendships, either military or civilian, as you move around quite a bit. In three years I've moved three times.

As for political views, I can't say that they've changed much either. I've always been rather politically apathetic (is that inconsistent with being "punk"?). I don't have anything against the government system as a whole, just as I wouldn't try to typify any organization stereotypically.

If anything, after visiting 14 nationalities, I've come to realize just how good we really do have it here in the U.S. We enjoy a lot of freedoms and lifestyles which are just not allowed elsewhere. Unfortunately, many tend to voice negative views against our attributes. As a result of being in the Navy I've learned to appreciate that which I've had, and often, taken for granted. Of course as with anything, nothing is perfect. There are plenty of drawbacks about being in the Navy. However, I will probably extend my time for a few more years.

I continue to listen to hardcore and straight edge almost exclusively. But as we all know, punk is more than music. It's a whole attitude! I don't have (and never have had) the urge to trash anything because "that's what punk is". I live a rather peaceful life, I'm at peace with myself. The punk scene has definitely made me feel more self-assured. I often go to shows alone as I don't know anyone in the cities I'm at.

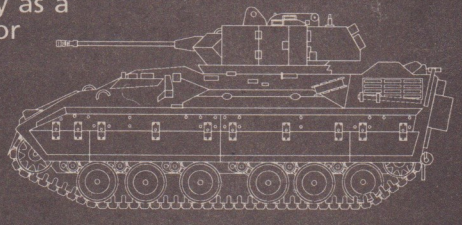
Our band still plays about one show a year, so if you're ever in Kansas City, MO...

NAME: SCOTT
RANK: US ARMY PRIVATE FIRST CLASS
JOB: PSYCHIATRIC SPECIALIST

As to my political leaning, I've always felt the government fucks over the little people. I've never really been an avid supporter of the federal government. Now I'm in the Army I find myself questioning the reasoning for American soldiers getting sent every place that two third world countries get into a tiff.

I asked the governor of Rhode Island (Bruce Sundlun) why he felt that American troops should die to defend some starving Somalians. He replied that American was the strongest, richest, most economically sound and best-educated country on this earth. I asked him if we're so rich then how come we have a trillion-dollar deficit? He spouted on about how he had spent his time in the service, but he didn't answer my question.

"Why are we defending these third world countries instead of just worrying about our own defense like the Army was originally founded for?" I came up with a use for the military that might dissolve our national deficit. Why don't we use the military as a collection agency for all of those dirtbag countries who owe us hundreds of thousands of dollars? Don't worry, it's just an idea I thought of.



I haven't yet been faced with a moral dilemma between my job and my personal beliefs. Yes, it has pissed me off and no, it has not been fun. It's not what I expected, it's worse. It's boring, stupid, full of ignorant, uncaring individuals so full of shit that you can smell it. I have never been talked down to more in my entire life. Aaarrrggghhh!!

No, I would not consider re-enlisting!!!

My social life has been affected in many ways. Lots of people think it's rad that I'm in the military. Girls seem attracted by it. They listen to me tell them how horrid it was then they say "That was cool!" I'm always telling people not to enlist because I'd hate to see anyone get fucked with in the ways that they fucked with me.

NAME: JEFF
RANK: US ARMY SPECIALIST 4
JOB: NUCLEAR MISSILE CANNON CREW

I joined for no other reason than to get myself out of debt from my parents (for 2 years of wasted college) and to get $22,000 in college money to start college over again.

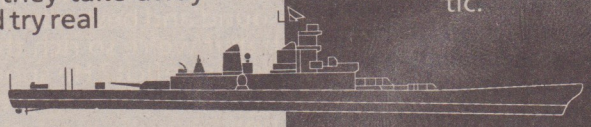
I hated virtually every minute of my service. I felt like nothing more than a glorified janitor. Day after day, week after week, we got ourselves and our equipment dirty and then we cleaned up and our "superiors" inspected us. That's it. If we weren't getting dirty of cleaning or being inspected, we were standing in formation being told we would be getting dirty, cleaning or inspected.

Readers might be happy to know that the nuclear missiles we worked with were only simulated. And in fact, the real nuke missiles had never been tested by firing. They could be described as the shortest of the short range nuclear missiles, only traveling at the most 15 to 20 kilometers.

Well, that's it. I was a fucking janitor for two years. I saved S15, 000 while I was in and I've got three months of college left with about $1500 of the $22,000 in college money left to spend. Was it worth it? Yes, even though it fucking sucked for two years.

NAME: RYAN
RANK: US ARMY SPECIALIST 4
JOB: CANNON CREWMEMBER

I spent three hellish years in the Army as a cannoneer (Field Artillery) starting in September 1990 with 13 weeks of training (that's where they take away every bit of freedom you have and try real hard to brainwash you into conformity). Afterwards, I spent a year and a half in Germany (a truly great country), and the remainder of my time I was stuck in Oklahoma (a nightmarish wasteland of cows, hayfields and redneck fucks).



There weren't many other punks in my unit, just a couple of us, so that was really a drag. I was usually able to get along with some other people, though some of which I NEVER would have associated with had it not been for the Army. We did have some strong bonds between us - our job sucked, the Army in general sucked, life was hell.

We were in a real shitty unit, it was the worst. The entire chain of command was a bunch of fucked-up, incompetent fools. Many of the sergeants and officers above us were shallow, ignorant, power trip fucks who would screw us (the enlisted troops) over any way they could, and we would do the same to them.

Needless to say, our unit didn't operate very smoothly. There was a lot of hate, anger, stress, etc. Most of us were driven to some real heavy drinking. I knew a couple guys who got really strung out on crack. We also had a couple suicide attempts and one murder in our unit. So even though most of the guys weren't punks, we were all going through the same deep bullshit day in and day out, and because of that we were usually able to relate to each other on some level.

I don't know if the Army made my political beliefs any more radical or not. I do think being in the Army made me a lot more politically aware of just how fucked up things are in our military and in our country in general. As an enlisted soldier, you may be just a very small peon in the military system, but you are a part of that system just the same and you get to see first hand all the corrupt ways in which that system runs. Also, you realize that you're an expendable property of the government - a government that I personally don't believe in whatsoever.

These fuckers own you - your life has been signed away. If Uncle Sam tells you to kill, then you kill. If Uncle Sam sends you to your death, then you go die. You're just a machine doing your job. And you're bound to this job by legal contracts. It isn't like other jobs, where if you get tired of all the bullshit you can just to fuck off, then quit and get a new job. The Army is different - it's almost like being in jail.

I found the military lifestyle to be very suffocating. It strictly enforces conformity, which is the polar opposite of everything I stand for. Everything is so impersonal and dehumanized - everyone wears the exact same uniform to work each day, has the same short haircut, has the same clean shaven face, etc. The sergeants above you are free to go through your room and personal belongings, inspecting for neatness, order, security, and contraband. And you're occasionally subjected to random urine tests, so even smoking a joint becomes a risk.

All this bullshit really pissed me off, but at the same time, it really reinforced the things I stand for and believe in. I never lost sight of my true identity or my punk spirit. I saw some people, though, who did let the Army steal their identity and soul, like my buddy Dave. He used to be a real cool guy to hang out, drink and party with. But after a couple promotions and a kiss-ass, brown-nose office job, he started changing his ways and making every aspect of his life real militaristic.

He lost focus of everything else, and his personality changed completely. He went from being a rocked-out partier to being a real cheese eater, perfectly fitting the dress-right-dress, spit-shined Army mold way above and beyond the call of duty. It got to the point where he was copping some really fucked-up attitudes all the time, and we pretty much quit hanging out with him. He'd sold himself out and become another zombie clone. I saw that shit happen to a few guys, and it was pretty fucking depressing.

I'm not saying that there weren't any good aspects about the Army. All the bullshit aside, I did experience a lot of personal growth. I got to do some travel in Europe, I got a paycheck each month (small as it was), and now that I'm out, I'm getting education money. The Army may have instilled a lot of anger into me, but in a way that can be a good thing. As a guitarist, I'm able to channel all that anger in to my music and songwriting (and being pissed off always inspires creativity for me).

My best military experience of all was about a month or two after I got out. My roommate Brian (also ex-Army) and I walked into the post exchange at Fort Lewis, WA. I saw everyone in there wearing their uniforms, still' trapped in that hell of military conformity, and I knew that I was now free from all of that - I had risen above it. Best of all, I had blue- hair, chains and leather - I was getting some really strange looks from everyone in there. It was like I was standing up and flipping a big old "Fuck You" to their system and it felt great.

I don't ever regret joining the Army, but I'm

sure glad my time is over, and I'd *never* put myself through that shit again! I value my freedom just a little too much now. FTA (Fuck The Army).

NAME: JOHN
RANK: US NAVY 3RD CLASS PETTY OFFICER
JOB: BOATSWAIN'S MATE

"No sir," I told the ship's captain, "I have never had a problem with Seaman Smith. He shows up for work on time and always volunteers to stay longer when we have to get a job done." What a lie. Smith is usually late, always hungover, and thus useless in my division. Smith had gotten drunk and attacked a Lieutenant Commander. "This pretty much insured him a dishonorable discharge out of the service. As Smith's direct superior, I was testifying at his hearing before the captain. All I had to do was agree with Smith's other superiors that he was useless, and he would be out of my hair forever. I might even get a replacement who would work hard, making my job easier.

I have always been tight with the six guys that worked for me. We were the least desirable on our ship, and thus were a signed to the thankless task of painting the sides of the ship. When I took charge of this duty, I told my men I would not give them the same shit they got from other superiors. They could feel free to question me about any work assignment I gave them (Navy regulations prohibit questioning a superior's orders) and they could expect me to work right beside them (superiors just give the assignments and supervise). After all, I wasn't some big gung-ho patriotic American serving my country. I was John Yanno, cool punk rocker, card carrying member of the RCP (hey, we all were at one point, right?), lead singer of Youth ' Crisis (long defunct).

Smith came to me and told me he did not want to be discharged. He would lose his GI education benefits, possible spend time in a military jail, and have a hard time getting a decent job with a dishonorable discharge on his record (the military and McDonalds have an agreement they will not hire servicemen dishonorably discharged).

So I told the captain that Smith was an asset to both the ship and my division. 1 was the only one that stood up for him. Without me, he would have been kicked out. I made a few enemies that day; a lot of people wanted Smith kicked out. I never cared about making enemies when something became a question of my ethics. When I joined I told myself that I would not sell out (not that I didn't sell out when I joined in

One of the good things about spending four years in the Navy is that it challenges your ethics. I was anti-racist and got along well with the few blacks and Hispanics I knew from before I joined the Navy. After all, they were pretty much the same as me; same area, same schools, etc. Now I found myself thrown in with people from the ghetto, from gangs, blacks who never spoke to whites before, whites who never spoke to blacks before, racists of all colors, rednecks and Republicans.

No one could play it safe and stay with their own kind. We were stuck together, trapped by the steel walls of the ship. It was not easy, far from it, but I have seen the most racist of people change their views drastically. Even me. I had the rude awakening that people are not, as the cliche goes, all the same.

There are a lot of cultural differences that clashed with my own. At first I took it personally, being offended by everything foreign to me. But I cannot just move to a better neighborhood or change schools or stay away from certain parts of town. In fact, I can't do anything except talk to people about my prejudices and fears.

The Navy taught me a lot. It showed me I didn't know much about people. It showed me my limitation and helped me destroy some of them. It took me out of my circle of friends and forced me to interact with people I would ignore in the civilian world. People are not the same, that is why there is so much animosity between class, culture and social groups.

Since being out of the Navy, I feel I can get along better with people, no matter what they think of me. They can look down on me because of my hair, my clothes, my politics or my music, but I can't waste my energy on such petty things like hate anymore.

NAME: BRITTON
RANK: US NAVY PETTY OFFICER 2ND CLASS
JOB: NUCLEAR WELDER

So far I've served five and a half years of a six year sentence. On one hand I hate it but on the other hand it's done me : lot of good. The Navy is run by people who could never hang on to a real job. It's a lot like welfare for career people. All the really astute people (yeah I'm one) get the fuck out after one hitch.

I'm glad I joined, though. It helped me develop self-discipline and self-reliance. I've learned how to put up with people who are complete fools and not take shit from anybody. I've learned that private industry can do anything ten times as well as the government. Also now I have a saleable skill. Some people told me I was stupid to enlist. Most of those people are now in jail or are drugged-out losers.

There are 1400 people on my ship (50 percent women) and most of them know who I am. I horrify some people. There are a lot of rednecks who think I'm some kind of satanic leper or something. Some people think I'm a skinhead (which couldn't be further from the truth). I think most people are just amused by me because I like to stir up a lot of shit.

I write a lot of poetry that gets xeroxed and passed around the ship. I blow stuff up all the time and I have hobbies like picking locks and making weapons. I get away with a lot because I'm extremely good at my job.

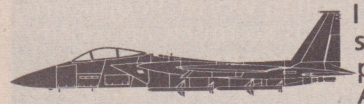
There's no way in hell I'd re-enlist. The Navy is a huge bureaucracy that rewards mediocrity. It severely limits my freedom. But then again so does busting your ass at a shitty job for minimum wage. It's a trade-off and I'm glad I'm getting out. In April I'm moving back to Phoenix and I hope to open a club there sooner or later.

NAME: VERONICA
RANK: US AIR FORCE RECRUIT
JOB: BASIC TRAINING

One day I got to thinking about how I thought that my life was going nowhere. I decided to join the Air Force. My wonderful recruiter had me fill out paperwork on the spot. He was sure to tell me that it was all right to lie about my past to get in (which, by the way, is a federal offense). I thought that I knew what I was getting into and that I could just give up my way of life as I know it. Wrong!

Two months later I found myself in basic training throwing up daily. I was sure I would be able to stick it out until I was sent to sick call. The "doctor" asked me

if I liked being in training. Was I supposed to say yes? Of course I said no and I was sent to a fucking mental ward and diagnosed with a fucking adjustment disorder! To top it off, my mother wanted to know where the hell I was and why I was put in the Air Force looney bin. The "doctor" told her that I was a danger and that I was suicidal! Well, from that point on I decided that if the Air Force was going to fuck me around, then I was getting the fuck out!!! I'm pissed off because I know that I would have made it through if I had a fair chance like the rest.



The point I would like to make is this; if you do want to join up, I think that's great. But, you must remember they will have total control of your life. You can't get out of it either. The only reason I could get out was because the "doctor" told me that I was nuts. Now that I am free again, I plan to start school in a few days. That was my short 23 days in the military and it wasn't very pleasant!

NAME: MAX
RANK: SOVIET ARMY SENIOR SERGEANT
JOB: RADIO INTERCEPTOR & DETECTION

I had three choices: 1) Join the military service, 2) go to prison for a three-year term or, 3) go through a thorough military psychiatric hospital treatment where they shoot you up with chemicals that cause excruciating pain. If it was proven that I wasn't mentally ill, they would throw me back into choice number one.

My army experience started out with being strip-searched by the sergeants for 1) money 2) drugs and 3) food. All my civilian clothes were stolen from me and my head shaven clean with a razor blade with no soap. I felt like a new man - a fresh recruit out of the 100 or 200 others just like me.

We were all greeted by the following words of a bootcamp sergeant: "I am your mother, your father and your girlfriend. I'm gonna feed you and fuck you." And fucked I was for two years. Sometimes almost literally, as that was the first time that I encountered blatant homosexuality, Russian style, in the bath facilities.

Because of my knowledge of English, I was quickly promoted to sergeant against my will (unlike in the American military, one can be promoted to sergeant in the Russian army after only half a year), and spent my second year teaching English to recruits for their future duties as "Radio Interceptors" (e.g. listening to pilots of NATO bloc spy planes cruising along Soviet borders.)

Because of that German guy Rust who landed a plane in Red Square in 1987, the special forces were reorganized. It's no wonder that he was able to sneak past the border. Instead of listening to NATO pilots on the headphones during our shifts like we were supposed to, soldiers mostly tuned in to rock'n'roll radio stations. There was a huge selection to choose from since the antennas were so powerful, that one could easily pick up any FM station in the world. That's how I was able to listen to a lot of punk music in the army.

As a result of "new measures to fight corruption" in the Soviet military, I was sent to serve in a unit not far from the town of Gatchina (near Leningrad)—the most radioactively-contaminated area in Western Europe, according to statistics I heard once on BBC. The Soviet government used to bury radioactive waste from Scandinavian countries in the swamps of Gatchina in return for hard currency.

Because of the constant hazing, that place was nicknamed by special forces personnel throughout the country as "The Valley of the Flying Jaws". I personally had to take down the rotten body of a soldier who hung himself high up in a tree deep in the woods, which was found only three months later. I got my kicks out of it, though, by taking pictures of him and sending them to my friend in Moscow, who used the photos to convince the military committee that he shouldn't be drafted. By the way, he sent me, in return, the first copy of MRR that I ever read (September 1988, number 64).

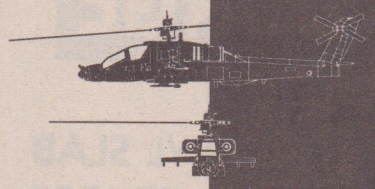
Another bloody experience for me was when I had to give orders to my subordinates (recruits who by that time had spent only two weeks in the army) to pick up pieces of children's bodies from a neighboring village. According to the story, they found a World War II detonating fuse in the woods and brought it to the playground... I could see the horror in the eyes of my "men" who had to pile human body parts and dead pigeons onto charred sheets that were taken down from a laundry line nearby, where they had been drying in the sun before the explosion...

They paid me 7 Rubles a month (approximately $1.10) and fed me with rotten food taken from a cold war-era storage swarming with maggots. I nearly died once because I was poisoned by boiled fish that was as old as I was. Some of the soldiers made up for it by stealing puppy dogs from the villages in the area and killed them for shish kebab feasts. It tasted like tender beef. Bromine in every day's tea to keep us from being horny was another fun thing for my body to experience. In two years I only had sex twice.

My service changed my

world outlook a great deal and strengthened my punk ideals, for I strongly believe that punk is a state of mind, and nothing else.

Before the army I thought people were a lot nicer and smarter compared to the way I feel about them now. I cannot think of any justification for the sergeants who made me inhale fumes for hours in a locked, windowless room while I was forced to mop floors flooded with three inches of water and chlorine; for the tedious duties of having to coat grass with green paint whenever an important colonel visited the base in the summers, or using flamethrowers on snow in the winter.



In the army I had to mingle and literally eat and shit with the kind of rednecks that I would have never met in my civilian life. This made me more anti-social inside my head, though dealing with them did give me a good practical knowledge of social skills. Out of hundreds of rednecks, mostly from the Ukraine and Siberia, who were a lot bigger and stronger than me but who had only ten or fifteen words in their vocabulary, I found only one person who shared my views and listened to punk rock. He was number one on the colonel's blacklist of incorrigible soldiers (I was number 3).

While still in the army, we started the punk band Naive, and wrote our first song called "Tanks Punks", which we performed during our first show on the 23rd of February (Soviet Military holiday - the birthday of the Red Army). The audience was Afghan war veterans and other soldiers, who didn't appreciate our punk aesthetic. We had to utilize our social skills to talk our way out of being beaten up after the show.

The only benefit of my army service was that it gave me two years to THINK and be reflective, whereas in civil life I didn't have that kind of time and probably never will. I also gained a friend and something to laugh about now. Not to mention the physical problems like the pains I still get in my feet from getting so cold in the unheated barracks, hemorrhoids, weird fungus on my feet, lung ailments, ulcers and sleep-deprivation psychosis (sometimes the older soldiers would make me stay awake for three days at a time to do their duties for them). Nice little reminders!

NAME: KEN

RANK: US NAVY PETTY OFFICER 2ND CLASS

JOB: ENGINEERING AIDE

The military has blown my mind wide open to a point where I'd tolerate the views of others. It was the first in the series of self assertive acts that made me what I am (including a do-it-you-self/fuck the world punk (?) attitude). I was into guns/tactics, Kipling style of a conqueror and somehow I wound up in the Seabees, which is more of a hands-on expeditionary sort of a deal than just guns. No moral dilemmas, lots of fun.

Of the six jobs I held in my life for over three months, the service was number one in terms of salary/training combo, number two in terms of me having fun on the job. It's not even a job, it's part of one's life. It wasn't what I expected. It was better in terms of how much I learned and grew from experience, worse in terms of the adventure I expected.

Re-enlisting? I wouldn't do it full time but I am seriously considering remaining a weekend warrior for the rest of my days. In terms of social life, I didn't have it either before or after in the civilian world. And in the service I had a fuller social life than on college campus.

Generally, I've worked in a small business, for a large corporation, I am working currently in civil service, I worked on an hourly wage and I have been in the military. Small business basically fucks you and dumps you while the boss is paying the mortgage off your back. The corporation treated me like the military (I was a blue collar driver), but it didn't deliver in money, benefits or training/career development.

Now civil service I like. It's no nonsense attitude/leniency as long as you get the job done. No clothing codes and no corporate bullshit to interfere with the job, no inspection to stand. If I lose my civil service job (ha-ha!) I'd probably enlist. People were generally more outgoing and more interesting in the military than in the civil service, but there is less command-related bullshit in the latter, no watches to stand, a lot more time off, but it has its own politics and a lot, lot more gossip in the civilian jobs in general.

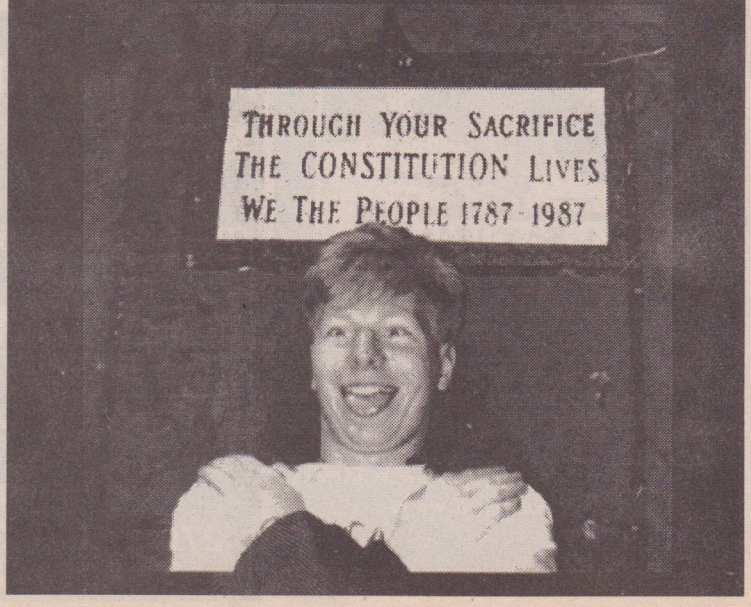
Well, that's about it. Hope the readers can learn from this.

Yes, that's about it for me, too. The epilogue to my story is pretty much an amalgamation of everything you've just read. I've visited some cool places, made some good friends, learned some useful skills, been homicidally pissed off on the job and, most importantly, had as much fun as I could.

In fact, I probably wouldn't have seen as many great bands or had a chance to buy as many excellent punk records as I've bought the last four years if I hadn't been in the military. Of course, the other side of the coin had me missing many great shows while on duty and the fact that I couldn't attend the funeral of my best friend back home because I was in the middle of the Atlantic Ocean.

Ultimately, those who are strong enough to make the necessary sacrifices can get something positive out of the military. However, if I could do it all over again, I would have hung up on the recruiter that cold winter day four years ago. Such is life.

Thanks to all those who contributed their stories and to Tim Yo for giving me something to do in my spare time for the last four months. And to my shipmates everywhere; "fair winds and following seas!"



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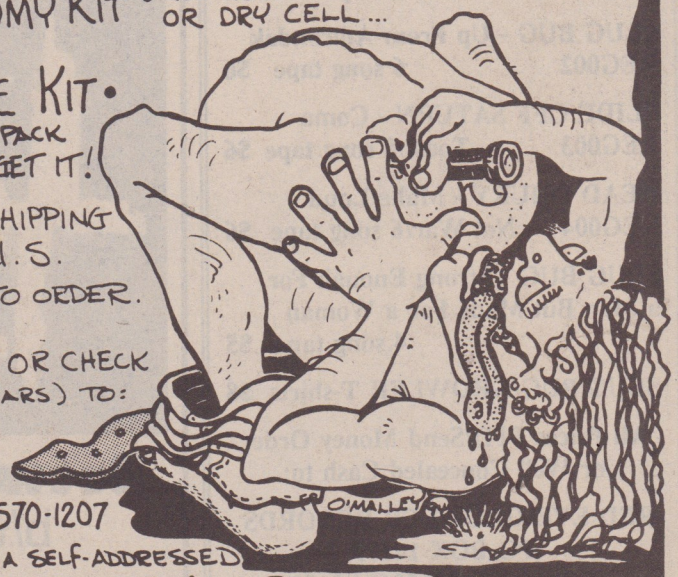

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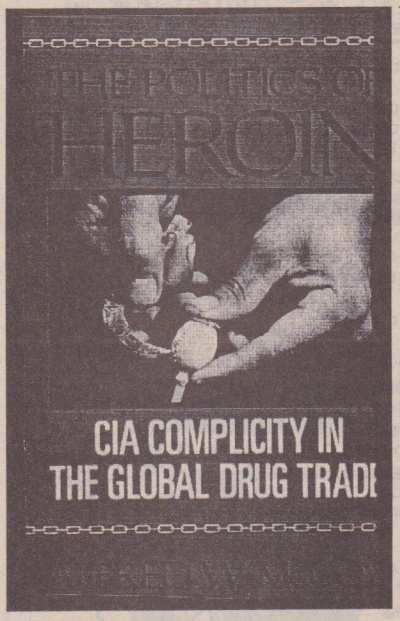


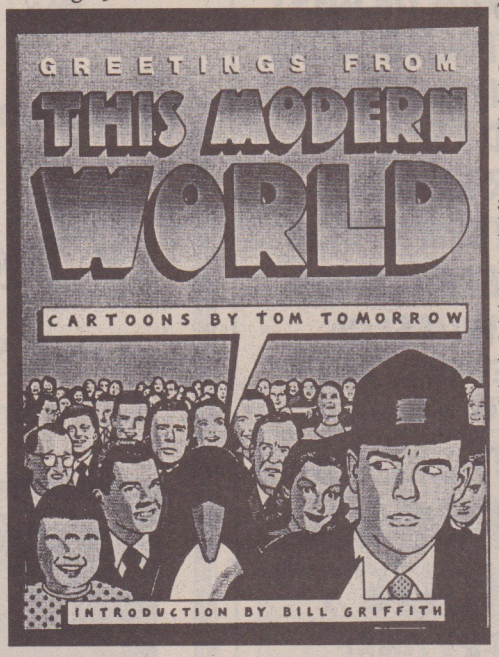
Alfred W. McCoy, *The Politics of Heroin: CIA Complicity in the Global Drug Trade* ($19.95: Lawrence Hill Books, Brooklyn, NY/Chicago Review Press 814 North Franklin St., Chicago, IL 60610 635 pages)

Around 1970 a large quantity of 90-99 percent pure heroin began to enter circulation around U.S. Army bases in South East Asia. Seeking diversion wherever they could find it some bored and alienated troops in Vietnam began to develop horse habits which they ended up taking back to the U.S. bringing heroin to middle class neighborhoods for the first time in decades. This provoked Richard Nixon and NY State Governor Nelson Rockefeller to proclaim a "War on Drugs" to the media and right wing political demagogues to alter their tough on junkies standards to compassion for the addicted realizing that the sons and daughters of many of their wealthier constituents were users. At about the same time it began to be hinted at in the media that the U.S. Government and U.S. Intelligence in particular had a hand in what was being described as an epidemic.

Yale graduate student Alfred W. McCoy began his research into the historical and political backgrounds of the heroin trade in 1971. His editor at Harper & Row suggested he use his knowledge of South East Asian history as a point to start from in the development of a book that could throw more light on the then current social problem. Over the next two years McCoy traveled to Paris, Vietnam and Laos meeting luminaries such as Gen. Maurice Bellaux, the former head of French military intelligence in Indochina who "inadvertently revealed" that the CIA had inherited French opium smuggling operations, Allen Ginsberg, who provided him with ten years worth of Time Life correspondence regarding the subject, Marseilles gangsters as well as Gen. Ouane Rattikone of the Laotian Army who was the largest Double U-O heroin manufacturer in Laos. In addition he visited Hmong villages in North West Laos first hand to see how CIA owned Air America helicopters provided transport for the Hmong's only cash crop in exchange for the same villagers continued services in fighting the communist Pathet Lao as a CIA supported mercenary army. In the process he was shot at, had his life verbally threatened as well as the life of his Hmong translator and got a first hand lesson in the cynicism of covert warfare.

After two years McCoy tried to publish the book which he called "more of an exposé than an explanation" only to have the CIA try to suppress it. This attempt was foiled through a connection McCoy had with *The New York Times*. Under the scrutiny of embarrassing media coverage Harper & Row agreed to publish *The Politics of Heroin* without prior CIA editing as the agency had argued for, though U.S. Intelligence did everything in its power to discredit McCoy and his findings afterwards and during the Senatorial investigations that followed.

The present edition of this book, reprinted by Lawrence Hill through an agreement with Harper & Row, updates the original with additional research making the study relevant to the nineties. McCoy starts out by tracing the use, manufacture and distribution of opium throughout history, describing how in the wake of the industrial revolution narcotic depressants became, along with meat, sugar, coca and caffeine. in demand for people whose lifestyles now revolved around working 10-12 hour days in factories (the depressants were to allow one to come down from the protein stimulant buzz which was needed to keep people aware of the monotonous duties they had and dangerous machines they worked with). When people still worked mostly on farms their diets were based more on grains. Heroin, or diacetylmorphine, was first marketed under the trade name "Heroin" by Bayer and advertised as a non-addictive alternative to morphine. When it became outlawed in Europe and the U.S. as part of an international effort to ban narcotics it became empire building material for international crime syndicates. Heroin, McCoy argues, cannot be understood as simply a moral issue. It is, like coffee, a commodity with a history and politics, obeying impersonal market forces of supply and demand which go beyond pushers and junkies or law men and syndicates. To prove his point he demonstrates how agencies like the DEA (Drug Enforcement Agency) have always been frustrated in their efforts to prosecute drug lords when political considerations enter the picture like the CIA's war on communism which powerful third world drug lords often allign themselves with causing the agency to grant them protection in return for logistic aid. To drive this point home he carefully reconstructs how the Office of Naval Intelligence allowed the Mafia in Sicily, almost wiped out by their enemy Mussolini, to reform after World War II in order to be an anti-communist presence or the manner in which French Intelligence cooperated with Corsican heroin syndicates for the same reasons. In later chapters McCoy (now a history professor at the University of Wisconsin-Madison) describes CIA complicity in the drug trade of Central America (with cocaine instead of heroin) and Afghanistan (again with the fruit of the poppy). For any one who has wondered about the place of drugs and the violence associated with them in this country or doubted the sincerity of various "wars on drugs" or feared the amount of leeway granted to organizations like the Central Intelligence Agency, this book is essential reading. (JD)



Tom Tomorrow, *This Modern World* ($7.95 St. Martin's Press 175 Fifth Avenue, New York, NY 10010 104 pages)

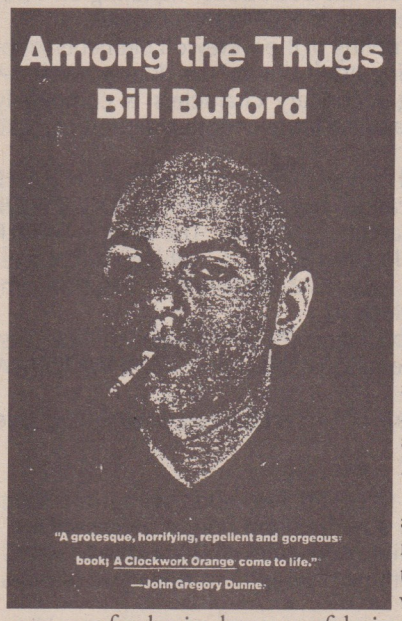
Okay so she says "Hi folks! You know, unoccupied minds are the **Devil's Playground!** Sure, you stay busy at work or school all day, but what do you do with your leftover time? Do you find yourself experiencing such **old-fashioned** emotions as **boredom** or **depression**? Well there's certainly no need for that in this modern world!" Then he says "That's for sure! We like to avoid unpleasant, counter productive **Existential Dispair** by kicking back ..... and turning on **all** of our teevees and radios **at once!**" and then she goes on to talk about what dummies Plato and Socrates must have been not being able to consume as much information as the modern guy or gal can.

Tom Tomorrow (the pen name for Dan Perkins) strip *This Modern World* started out in *Processed World*, a guerrilla information magazine put out by people in this information age who by and large hate their jobs and much of the banality of modern existence, an attitude that often carries over in this sarcastic comic which now appears in both the *S.F. Bay Guardian* and Bob Guccione Jr.'s *Spin*. Designed as a collage of 1950's clip art TMW takes sniper shots at American's obsessions with consumption and vapid media personalites

BOOK REVIEWS

like Michael J. Fox and Arnold Shwartzenegger as well as the simplistic and saccharine hypocrisy of our political "leaders".

Often I agree with Perkins' sentiments (especially with regards to how the media handled the protesting of the Gulf War) but at times I find the endless referencing to the shallowness of the media with the deliriously vapid faces that inhabit TMW shallow in and of itself and Tomorrow's views too simplistically liberal for me to always agree with. But still its just a comic and once in a while its funny. Sparky the Penguine thinks your a wanker. (JD)



Bill Buford, *Among the Thugs.* (Vintage Departures) 313 pgs. $12.

Bill Buford is an American born writer who now finds himself residing in merry old England. Some of you more literary types may recognize his name because he is also the editor of the journal *Granta.* I believe this is Buford's first book and it is a real look at a culture and a reality that we Americans never see and very rarely read about, this book is about the English soccer thugs.

The book opens with an unsuspecting Buford experiencing his first run-in with the soccer supporters and ends with him visiting one last soccer game after having been out of the inner circle for a while. In between those two accounts, Buford finds himself "infiltrating" the group's ranks; from there he observes them, becomes one of them and finally comes to realize what this group is truly about. A huge part of this book is just that, a study of group behavior; not just any everyday group, but a hard drinking, hard living, hard fighting group of football supporters who love nothing more than their respective teams, and God help whoever gets in their way, be it police, buildings, cars, or worst of all the oppositions fans.

As a sociology text, this is a great look inside a group that few of us Americans will ever see. The whole concept of these groups of supporters is loosely structured in a military fashion, with a few leaders and many followers who will do what the leaders ask without question or thought of consequence. What these supporters follow their leaders into can vary from a petty street scuffle to the terrorizing and taking over of an entire city. These folks don't fuck around and that is obvious from the get go.

A qoute on the front of the book refers to this as a "A Clockwork Orange" come to life, and that is pretty close to the mark. It's brutal, truthful, insightful, ugly, educational and most of all wildly entertaining. In fact, this book is sort of like a print version of "Reservoir Dogs," just about a different culture. (TR)

Lydia Lunch & Nick Cave. *As - Fix- E- 8* (Last Gasp, PO Box 410067, San Francisco, CA 94141-0067) $8.00 ppd.

What you've got here is an 8 1/2 x 11 book that compiles a fistful of stories written by Nick Cave and Lydia Lunch, both together and solo. All the stories are illustrated by the English pen of Mike Matthews. So, it's like a sort of graphic short story collection, but it sure as shit ain't a comic book.

Compiled in this book are 12 stories written between the years of 1985 and 1987. Folks that are familiar with Lydia and Nick's lyrical style will find themselves in familiar territory on these pages. You got your white trash, car loving misfits, whore lusting maniacs, saints and sinners, dirt, guilt, retribution, sex, sin, sodomy. death, violence, women crushing men, men lusting women, hope, depression, you get the picture... It's all ground that's been covered and covered well by these two in the past. What really brings it all together on the page is the art of Mike Matthews. Matthews takes his cue from the likes of S. Clay Wilson, Robert Williams, Joe Coleman and also past Lydia collaborator Bob Fingerman and creates something that seems familiar but it is something that Matthews can call his own style. He keeps the pages full and busy, but it never so busy as to make your eye drift away from the story in mid sentence. His work fits the stories perfectly, showing that his mind is as twisted as those of Lunch and Cave.

I could go on about each little thing, about each single page, but would it do you or me any good? If you have any attraction to the past work of Lunch or Cave than this is for you. You won't find anything new happening here from these two, just the same great stuff they've been doing for years and isn't that enough for anyone? (TR)

MOVIE REVIEWS

Hello, America! This is Mad Prof. Mike with the Headbanger Movie Reviews!!!

I told the listeners of my radio show that **THE FLINTSTONES** movie was a dud. I try to warn people about these things... but it's like shouting at a wall. **THE FLINTSTONES** is going to be the humungoid mega-blockbuster of the summer, judging by the fact it sucked 37 million hard-earned greenbacks out of the American public over its first weekend of release. This got me thinking about the last time I felt kind of *blah* about a movie that became the big hit of the Super Summer Spectacular Season: **TERMINATOR 2: JUDGEMENT DAY.**

There's a new "Special Edition of **TERMINATOR 2**" out on video, and the last two movies director James Cameron released as special editions, **ALIENS** and **THE ABYSS**, I thought were humongously improved over the original cuts. Maybe **TERMINATOR 2** would emerge like a moth from a chrysalis for me in a special edition. Maybe I could jump the **T2** band wagon from three years ago.

The new cut of **T2** IS much better than the theatrical cut, and much better than the original video tape transfer, because this sucker is letter-boxed and re-mastered with *perfect* sound. I'm still kind of blah on **T2**, but I respect it a lot more. The added twenty minutes (yes, folks, TWENTY MINUTES), really do flesh out the obsessions of Sarah Connor and Miles Dyson, the man who, by figuring out the control chip of the first Terminator, inadvertantly destroys the world.

MOVIE REVIEWS

We also see a bit more of how a killer cyborg like Ah-nahld could be socialized to be more human, which was a REAL problem I had with the first cut. Another problem I had with the first cut was the fact that the good guys were able to defeat the Liquid Metal Terminator at ALL, becuase the damn thing was too perfect a killer. In this cut, we see that the Liquid Metal Terminator is, at the end of the movie, going on the fritz.

When **T2** came out, I gave it two headbangs out of four. The Special Edition gets two and a half headbangs. Although for aethetics, it gets FOUR headbangs for the letter-boxing and sound. The tape also comes with a seperate cassette on the making of **T2**, which kind of interesting, but no more than an advertisement for the product you've already rented, so why bother?

If you're a **T2** fan to begin with, this Special Edition will blow you out of your socks. Maybe in a few years I'll be reviewing the Special Edition of **THE FLINTSTONES**. Then again, maybe not.

* * *

How could anyone resist a movie about troubled teens on a nature retreat, menanced by drug dealers and GIANT TICKS??!!!

I can't resist a movie like that!! How could you say "No" to a movie like **TICKS**??

But interestingly enough, the movie **TICKS** is about saying "no." That's right. This twisted tale about mutant bloodsuckers is in the same realm as **PANIC IN NEEDLE PARK** and **GO ASK ALICE**. Check this out.... Crazed, murderous pot growers in Northern California treat their weed with STEROIDS, which causes ticks to grow to the size of your hand. The ticks' natural pain killers, to keep the host from scratching them off, is now mega-dosed to an LSD-like hallucinogen.

In the 50s it was radiation that made killer bugs. In the 90s, drugs make the bugs. Ya gotta love it!!!

And like the 1950s killer bug movies, **TICKS** is glorious, brainless, headbanging fun, with cute girls, awkward guys who find inner-strength in the face of danger, a kindly, pot-bellied, white-haired sherriff, a scene in a lab where the wise voice of science explains where the ticks came from, and best of all... BUGS, MAN!!! BUGS!!!

How long has it been since you've seen a good old fashioned MONSTER MOVIE??? With no apologies... with no remorse... a monster movie that's PROUD to be a monster movie???

And mighty fine monsters they are, too... done by Doug Beswick, an alum of **ALIENS** and **THE EMPIRE STRIKES BACK**, with special-yucko-make-up effects by KNB studios, who do a lot of the **NIGHTMARE ON ELM STREET** flicks.

Not meaning to harp on the drug theme, but **TICKS** is a real shot in the arm. Sure there's plot holes. Sure one shot of a kid dangling by a sheet from a burning building is immediately followed by a shot of the same kid magically transported to the driver's seat of a van making his escape. I DON'T CARE!!! **TICKS** is the most fun I've had with a movie since **TREMORS**.

On our headbanger scale of 1-4, **TICKS** gets 3 and 1/2 headbangs.

* * *

I hope this gets to press in time to be of use to you guys, but I just saw last night a press screening of **WOLF**, the new mega-hyped Jack Nicholson/Michelle Pfeiffer werewolf movie directed by Mike Nichols.

Here's the deal.... **WOLF** is a really good Mike Nichols movie about a guy, played by Jack Nicholson, careening toward middle age and confronting issues of sex and power. Never mind that Jack Nicholson careened toward middle age and dealt with issues of sex and power a quarter of a fucking century ago in Mike Nichols' **CARNAL KNOWLEDGE**, but I digress.

While **WOLF** is a really good Mike Nichols movie, it's a mediocre werewolf movie. Of course, Mike Nichols says that **WOLF** *transcends* the Horror genre. To which I say, "Gee Whiz, Mike, does the phrase 'Bite me,' mean anything to you?" If **WOLF** transcends the Horror genre, why do you visulally quote so many damn Horror movies, from **TESTEMENT OF DR. MABUSE** to 1941's **THE WOLF MAN**? And quite frankly Mr. Nichols, if you had studied a few more werewolf movies, maybe your handling of the subject wouldn't be so ham-fisted.

Y'see, animal ferocity and power is communicated in **WOLF** by way of cheesey slow motion shots. LOTS AND LOTS of cheesey slow motion shots, to the point where Mr. Nicholson as a werewolf looks like a rather bloated and hung-over Steve Austin in need of a shave and dental work. There has been better handling of werewolfery in some of the lower budget **HOWLING** movies.

And Mike Michols' fumbling of the werewolf elements sabotages a lot of the "penetrating adult drama" he does so well. A parade of really interesting secondary characters is completely forgotten half-way through, and the loose ends they represent make the movie feel unfinished.

WOLF is a pretty good movie, overall, not up there with **THE GRADUATE** in the Nichols canon, and not up there with **CURSE OF THE WEREWOLF** in the lycanthtropy canon. The thing is, **WOLF** also stars CHRISTOPHER PLUMMER as a ruthless billionaire. CHRISTOPHER PLUMMER is a REAL werewolf. Next to him, Nicholson looks like he's faking it.

I suppose I should go back and check out Mike Nichols' first movie... something about a female lycanthrope... uhhh **VIRIGINIA WOLF**, I think?

On our headbanger scale of 1-4, **WOLF** gets three respectable headbangs.

* * *

I appreciate the finer things in life: good wine, intelligent conversation, travel, books, a really good burger, issues of *BATMAN* written by Denny O'Niel. And when I find the REAL THING, the genuine article of something, I taste it. It rings true like fine crystal. It's an epiphany.

Such is the case with 1974's **FRANKENSTEIN AND THE MONSTER FROM HELL**, a glorious Hammer production starring the one and only PETER CUSHING. Many critics have panned it, saying it's the worst in Hammer's Frankenstein series. I disagree. This movie is SICK! SICK! SICK! MAGNIFICENTLY DISEASED!

Check this out. Shane Briant plays a young member of the gentry who re-creates some of Dr. Frankenstein's experiments. He's caught and sent to a horrible snake-pit for the criminally insane, which is run by... DOCTOR FRANKENSTEIN!!! YES!! PETER CUSHING AS DOCTOR FRANKENSTEIN, RUNNING A PRISON FULL OF WONDERFULLY TRANSPLANTABLE, CUT-UP-ABLE, LOONEY-TOONS!!!!

Does life get any better?!!!!!

And here's where things get REALLY TWISTED... Dr. Frankenstein is the nicest, most sane person in the whole nut-hatch. He cares about the inmates, gives them adequate medical attention, and protects them from the sadistic, rapist, asylum director.

This is one of Peter Cushing's greatest moments; he projects this incredilble civility and refinement as he's sawing open craniums for the obligatory brain transplant scenes. He's quietly mad, deliciously nuts. Everything he does makes perfect sense in the pursuit of an insane goal. And the way he talks about stitching together a dead body makes the whole idea seem... not quite so insane.

And the monster he stictches together is pretty cool, too. A big, hairy, neolithic throwback with the strength of a bull and, of course, the brain of a genius tossed in for good measure. The monster is played by David Prowse, who went on to play Darth Vader beside Cushing's Grand Moff Tarkin a few years later in **STAR WARS**.

And the ending... oh man... the ending is sick enough to freak out Jame Gumm.

FRANKENSTEIN AND THE MONSTER FROM HELL is available on video, and shows up on cable TV once in a while. On our Headbanger scale of 1-4, **FRANKENSTEIN AND THE MONSTER FROM HELL** gets four huge Headbangs.

Next month, guys.

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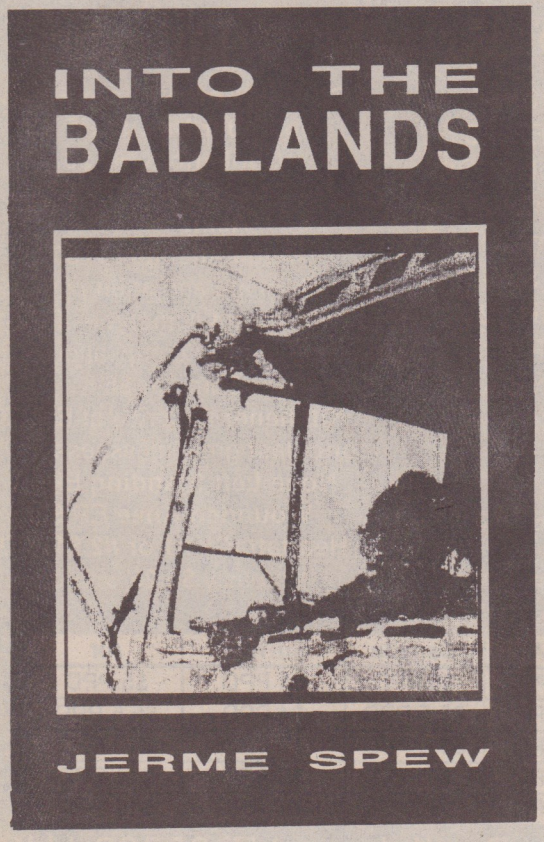

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Bass-heavy avant-garde inspired instrumentals, similar to a lot of the stuff SST puts out. (MRR).

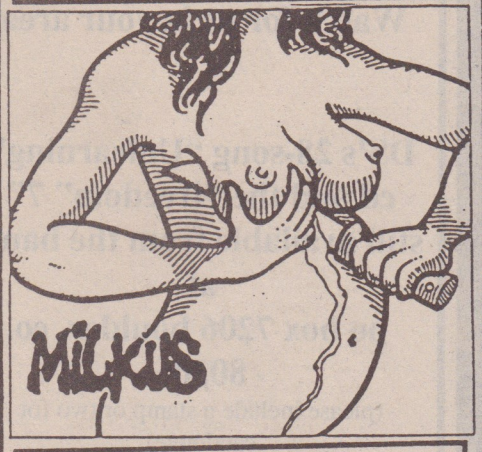
Jazzy, funky at times it reminds me of the Minutemen. Eleven songs on this album, and they're all instrumental pieces. There are a couple of punkier tunes here too. Great use as a soundtrack for a video or film project. Could be the french answer to Pell Mell. (Flipside).

The first release from the Motor Terms label of Poitiers France. Intensive different hardcore. (Active distribution).

The reason this french three piece keep you there is their blend of funk basslines (not that horrid pickin but really ballsy Beefeaters type hooks) and cross over into jamming and then back to good old fashioned hardcore. Smart. (Vision on).

Milkus thinks over their influences (Victims family, Nomeansno, Fugazi...) and secrete a strong energy thru all 11 songs. No time wasted with this technical hardcore. (Hyacinth).

Built on a rhythmic and a hyper speed bass, they have an original style but should be careful to not fall into technic more than creation. (Abus dangereux).



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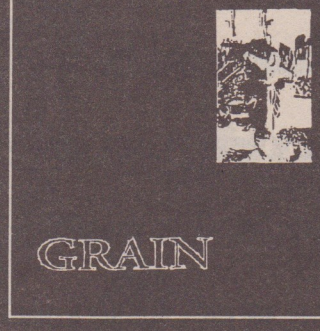

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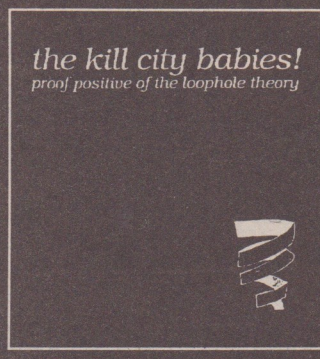

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Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan.

A.P.P.L.E. - "Neither Victims Nor Sinners, Vol. 3" 10"

Recorded in 1985, this political punk rock is hard, loose, loud — and pretty decent. The band's appeal remains in how their lead vocalist sounds uncannily like to Polystyrene of X-RAY SPEX; if you close your eyes, you might think it's an early SPEX demo. (SS)
(PO Box 460402, San Francisco, CA 94146)

ABNORMAL BEHAVIOR - "Descending Humanity" EP

Four uneventful songs that left me wondering what I just missed. Musically this reminds me of the skaterock bands from around '83-'85. Where's the spark? Where's the energy? (MA)
(1520 41st St, North Bergen, NJ 07047)

ANOTHER MAN'S POISON - "Housa Bout That" 10"

I didn't know that they made bands like ANOTHER MAN'S POISON anymore.... an honest to god UK skinhead band (and no they are not racist, Mr. P.C.). Please, though, don't let that turn you off to this excellent release. Sweeping anthemic oi!/streetpunk that'll knock your boots off. Obviously influenced by obvious influences, this stuff is good enough to stand on its own. Great songs and great choruses about dead end jobs, drinking (lager!), fighting on the streets, and even soccer! Good sing along stuff for parties with stand out tunes like "Greed Surrounds", "Stick to Your Guns" etc. (EY)
(Helen of Oi! Records, Flat 3, 15 Spring Gardens, Ventnor, Isle of Wight, PO38 1QX, UK)

ANTIOCH ARROW - "In Love With Jetts" LP

More schitzophrenetic disjointed noise from the San Diego demons of speed, only this time more erratic and lacking in structure. With loads of noise, tape "punch ins", thrashing guitars, 100 mph speed, and even keyboards, this record has the feel of a long tape loop. The vibrato vocals come off sounding like Golem from "Lord of the Rings", adding to the overall operatic feel. It seems the cryptic crazy guy sound is big these days and I'm left asking if you have to be in art school to get this? It may be trampling on others "Art," but I'm left asking what's the fucking point. The music's fast and furious, but why? Where is it going... to hell? (MK)
(Gravity, PO Box 81332, San Diego, CA 92138)

ANTISEEN - "Hell" 10"

Grab yer cocks and roll up yer socks, ANTISEEN's gonna obliterate all those old songs you thought you knew so well. Jeff Clayton, Joe Young and company fuck shit up in their inimitable way. This record, all covers, includes a truly reverent punked out version of DYLAN's "Positively 4th St". The cover of "I Have Always Been Here Before" exalts Clayton to supreme deity in the Church of Roky Erikson. "Psycho Killer" has some fuckin' teeth in it without that whiny singing of the original. A couple of these songs have appeared elsewhere, but you ANTISEEN fans need this shit. (BR)
(Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005)

ARBOR DAY - "The Wrath Of Montoban" EP

I liked this a lot, mainly because it can't quite be labeled as anything as such. I really don't know what this band's about, although their sound is very angry. But the song topics: "Boobs", "Freeshit"? Are they angry funny punk? Or funny angry punk? Nonetheless, the ARBOR DAY (funny name?) play pretty good thrash punk with a definite aggressive feel. There's some annoying metally riffs and low brow production that kinda aggravate me but it's a pretty minor gripe. Pretty cool, but please cut your hair! (EY)
(Abstract Cock Records, 20 Peter Dr, Richboro, PA 18954)

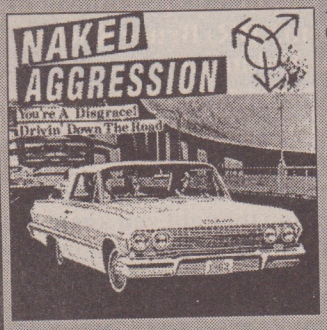
ARMED & HAMMERED/ SUCKERPUNCH - split EP

A most excellent split by two very talented bands from Toronto. ARMED & HAMMERED swats you in your bloody yarbols with hard, fast oi punk in the fine tradition of early RIOT SQUAD. The "Cred Kilodney Was Innocent" song borrows music from THE EXPLOITED with altered lyrics, and the two originals are good examples of high quality contemporary oi. SUCKERPUNCH approaches from an entirely different angle. "Smack" is a quality rockabilly song, but the real barnburner here is "Witchdoctor", with a heavy CRAMPS excitement about it. (BR)
(Kieran, 253 College St, Toronto, ON M5T 1R5, CANADA)

RECORD REVIEWS

ASPRO 500 - "1988-1990" EP

This record is nearly unlistenable. The "demo" side is plain ol' shitty recording, but the "live" side is too noisy to even wade through. One could barely discern some rather mundane hardcore going on behind the wall of mud. One hopes the band left more of a legacy than this. (BR)
(Rekin Records c/o Bruno Lacaussague, 11 Rue Ferbos, 33000 Bordeaux, FRANCE)



AUS ROTTEN/NAKED AGGRESSION - split EP

AUS ROTTEN check in with 2 songs of mid-tempo anarcho punk, that although not highly original, flows nicely with a filthy feel to the music and lyrics that stick in your head. This is the first time exposed to this band, and I'm impressed. NAKED AGGRESSION, a band I am familiar with, offer two songs of catchy late 70's/early 80's punk (of course the comparison to the AVENGERS comes into play) that they're known for, complete with simplistic lyrics and a frustrated 'fuck you' attitude. "You're A Disgrace" is the strongest and my favorite of the two. Yeah, I like this record. (MA)
(PO Box 71287, Pittsburgh, PA 15213)

BABYSHIT BROWN - "Ruin You" EP

I don't feel comfortable questioning a band's name in print, but it may be in order here—maybe it's just me. This is busy garage/dirge that shows a lot of humor and personality - the singer has a sort of rough, desperate edge to her voice, which I like. Pretty together for a debut. (JR)
(I.F.R., PO Box 605, Lexington, KY 40586-0605)

BANDOG - "Rock 'N' Roll" Continues" CD

Catchy macho-core (I fucking hate it, when I say that) from Italy. Anyway, this is actually really good with a lot of rhythm and shit. I guess judging by the cover, I was expecting something like "either you do what I say or I'll kick your ass", but this that. It has some metallic guitars with catchy rhythms, the vocals sound like the vocals of a skinhead band, but I don't think they are, plus the lyrics are pretty political dealing with drug abuse, freedom, etc. Pretty cool. (FA)
(Peacords, Ordulfstrabe 52, 22459 Hamburg, GERMANY)

STIV BATORS - "L.A., L.A." 10"

This is a fancy 10 inch record containing old 45's and unissued shit. Not much to review on this cuz everybody knows all about Stiv, so who am I going to enlighten? My fave track here is the cover of the CHOIR's "It's Cold Outside". Just goes to show you that Ohio was once the mecca fer some great pop. Even the DEAD BOYS went hand-in-hand with the likes of the RASPBERRIES. Basically, this EP proves that Stiv had his roots deep in '60's pop. But then again, most of you "fans" already know that. (SW)
(Bomp, PO Box 7112, Burbank, CA 91510)

BIG DRILL CAR - "No Worse For The Wear/Black Country Rock"

The A side sounds like SUPERCHUNK, although with more energy than than that band's recent stuff. The B side is a David Bowie song done in a kind of RED HOT CHILI PEPPERS style. Why does BIG DRILL CAR always have to sound like someone else. (MC)
($3 ppd: SYB, 1505-A Mesa Verde Dr. East, Costa Mesa, CA 92626)

THE BOLLWEEVILS - "Stick Your Neck Out" LP

Wow! This is one of those "I never heard of this band until this record, and I've been missing out bigtime, you dummy!" Cool band, very powerful melodic soaring tunes, very much on the pop tip but way more powerful and driving than your average totally wimpy wanna be GREEN DAY clones. The really good vocalist sets this band above the rest. They hail from Chicago where a lot more seems to be happening, unlike the dumb East Bay or the overated Olympia. Check this record out, it's really worth the dough. (EY)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

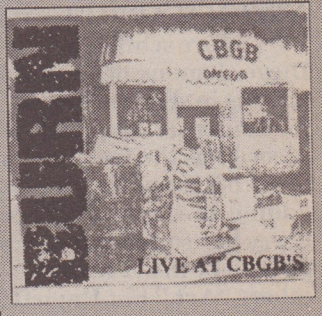
THE BOTTOM FEEDERS - "Spit Battle" 10"

I totally dig the thick, rock 'n roll-style, midtempo punk sound of this band, somewhat like a heavier, more distorted HUMPERS. All 5 songs are catchy and rockin with a healthy dose of controlled distorted guitar chaos. This is a record you can really sink your teeth into, if you can stop your body from convulsing to the beat. (JH)
(Hell Yeah Records, PO Box 1975, Burbank, CA 91507)

BRACKET - "Why Should Eye/Missing Link"

Everyone says this band is the next GREEN DAY, including me. On this, their second single, they continue to crank out catchy original melodies with a seeming effortlessness. Even with the major label bankroll GREEN DAY's production doesn't sound as full as BRACKET's, and BRACKET don't overdue it with that show biz extra effort that GREEN DAY have become painfully proficient at. I hope when I see these guys live they won't be doing any cool MTV poses. (MC)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

BURN - "Live At CBGB's" EP



This is something that is sure to please BURN fans from around the globe, a limited to 500 press live bootleg of this now defunct hardcore band from a while back. Three songs that I haven't heard elsewhere with a decent sound quality, though not good enough to capture the power BURN was known to generate, but still much better than most boots that have come out. Worth checking out if you ever run across it in your local record store. Hey, it's on clear vinyl too! (MA)
(no address)

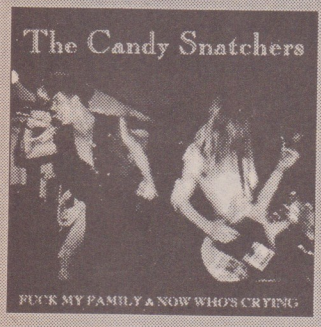
RECORD REVIEWS

BRUTAL PERSONAL - "Avtryck I Historien"-CD

21 song retrospective of songs from '84 to '92 with 22 bonus tracks from this Swedish band. Melodic, boisterous hardcore sound with hoarse vocals and high-energy delivery. The tempo remains so consistent, however, that it draws from the impact of each song, and things begin to meld together-a reoccurring problem with 40 track plus hardcore CDs!! Still this strong material good for short blasts!!! (KS)
(Svenne records, SWEDEN)

CANDYASS - "Scatter Brain" EP

Top notch HUSKER DU (a la "Candy Apple Grey") meets REPLACEMENTS (maybe "Let It Be"?) buzz-pop. Especially as evident on "Nothing Special" and "Breathe" two tunes that pack a big wallop in hooks, catchiness and drive. The singer even has the Westerbergian catch-in-the-throat thing perfected as well as that pleading shellshocked songwriting persona. Excellent songs and performances overall. (HD)
(Mutant Renegade, PO Box 3445, Dayton, OH 45401-3445)



CANDY SNATCHERS - "Fuck My Family" EP

I really liked their last 45 "Pinto Pony" and am kind of disappointed by this one. It's missing the garage rock punch that the last one had. This one sounds more like THE MISFITS. (CK)
(Ultra Under Records, PO Box 1867, Cave Creek, AZ 85331)

CAPO REGIME - "Drug Craze" EP

These dole-funded oi-sters sing 4 very simple songs about what oi boys usually sing about - the government sucks because it controls their life, drug addicts are bad, nothing matters except being with his baby, and whatever happened to the good old days when punk was punk and not dominated by glammed-out perverts. A typical "Helen of Oi!" release. (JH)
(Helen of Oi! Records, Flat 3, 15 Spring Gardens, Ventnor, Isle of Wight, PO38 1QX, ENGLAND)

CATFOOD/THE DISAPPOINTED - split EP

CATFOOD is slowish, catchy punk with harmonized girl-vocals. THE DISAPPOINTED starts off with some great guitar and bass stuff going on. But the 2nd song didn't do it for me 'cause I couldn't hardly hear the vocals and the music was upbeat but yet slow??? (AI)
(Carving Knife Records, PO Box 829, Seattle, WA 98111)

CHAIN TO THREAD/BLEED - split EP

I've been hearing a lot of good things about both bands from quite a few people, so naturally my expectations were high. Well, this is good, but definitely not the second coming of Christ, like I was hoping. CHAIN TO THREAD (featuring MOUTHPIECE personnel) present two song in the mid-tempo hardcore vein with introspective lyrics. Good stuff, but there's definitely room for growth, and *turn up the guitars*! BLEED give you one song which is the best cut on the record, good production, thick guitar and solid drumming mixed in for a punch to wake your ass up, with somewhat vague lyrics, requiring you to use your head. Huh? Anyway, this is quite good, so pick it up,and you'll be talking about these bands before you know it. (MA)
(Soundtrack Of Protest c/o Patrick, 8 E. Chestnut St., Bordentown, NJ 08505-2024)

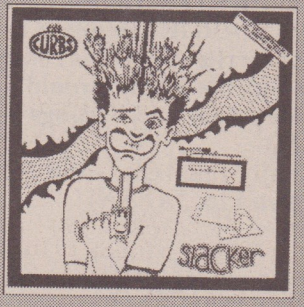
CHARLEY'S GIRLS - "Fuck" 2xEP

Bare-bones punk from Germany in '77/'78. Live recordings and barely tolerable sound quality, it's not difficult to understand why these guys went undiscovered until now. An amusing cover of THE STOOGES, "No Fun". Honestly, it's only value is historical. (KK)
(Incognito, Hermannstr. 1, 70178 Stuttgart, GERMANY)

CLAWHAMMER/RED AUNTS - split EP

Split 7" that comes free with the latest issue of Gearhead magazine, CLAWHAMMER deals out a spastic rocker equipped with their even more spastic vocals. On the flip, RED AUNTS do an alternative version of "My Impala '65" from their last LP with considerable trashiness and wonderfully crude sound quality. Fun, but I don't know about driving to it. (KS)
(Gearhead, PO Box 421219, San Francisco, CA 94142-1219)

THE CURBS- " Slacker" EP



Fast, pop-punk hardcore. The whole slacker/Kurt Cobain theme turns me off a bit, but the songs are generally good. Songs of boredom and broken hearts. We can all relate. (CK)
(Braindart Records, PO Box 202, New Almaden, CA 95042)

CONVULSE - "Live In Japan" EP

This record has Neil Nordstrom written all over it, unfortunately for me, he's on vacation in Europe. Finnish blaring grind devoid of any hooks, which is something I require. Two live recordings from '91 and '92. (LD)
(Magan Records, PO Box 2075, Hawthorne, CA 90251)

RECORD REVIEWS

THE CYNICS - "Get Our Way" LP

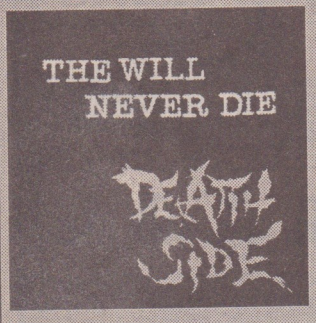
Dang it...I was the last of my friends to hang on to my fondness for the CYNICS, and "Blue Train Station" has long been one of my most-played records, but I must say...this latest attempt sucks! The best song is a cover, there's a couple of lame BEATLES-cloud-ephemeral-floating-unicorn-rainbow yawners, and as usual the vocals are way too loud in the mix. Come on guys. (CH)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

D.I. - "State Of Shock" CD

Originally the title of a TED NUGENT album, but this disc is far from that. Politically motivated lyrics, lots of double vocals and back-up vocals, punk rock old school style. I never really liked D.I. in the past, but this is refreshing compared to the manure music released nowadays. (SM)
(Dr Dream Records)

LOS DALTON - "¿Por Que?/ En Baracaldo"

Absolutely classic Spanish pop-punk. Highly recommended for those who live to bounce their heads. (KK)
(no address)



DEATHSIDE - "The Will Never Die" EP

Sounds like: "Gimme a "D", Gimme a "i", Gimme a "s", Gimme a "c", Gimme a "h", Gimme a "a", Gimme a "r", Gimme a "g", Gimme a "e". What does that spell? DISCHARGE, DISCHARGE, rah, rah, rah. This cooks. (LD)
(Kenji Mukai c/o Gunji 5-35-7-c, Sakuadai, Werima-Ku, Tokyo 176, JAPAN)

DEATHSIDE - "The Will Never Die" EP

DEATHSIDE are back with another three song rager. DISCHARGE (as much as I like their good stuff) could never write songs this complicated. Full-on hardcore with the touches a band would develop over time: hooks, angst ridden dual vocals, songs with more than two lines. Wow! (TM)
(Kenji Mukai c/o Gunji 5-35-7-C, Sakuadai, Werima-Ku, Tokyo 176, JAPAN)

DEEPWATER - LP

Melodic, polished post-hardcore with metal characteristics. The vocals have a pleading quality reminding me of late period 7 SECONDS. The production is a little uneven, everything feels a bit distant and separated. The songs deal with issues of betrayal and friendship from an introspective personal space. This record drags a bit but manages to take off on the faster, more upbeat tracks. (MK)
(Break Even Point, Via Vallebona 28, 00168 Rome, ITALY)

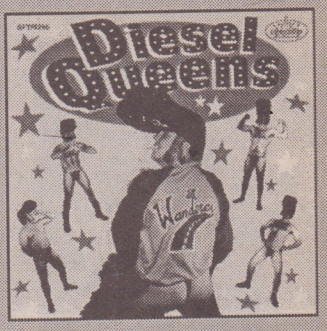
DEVIL DOGS - "Choad Blast" 2xEP

A double 7" set that captures the live energy and fire that are the DEVIL DOGS. 6 raging catchy punk tunes on colored striped vinyl. Great! (MH)
(Empty, PO Box 12034, Seattle, WA 98102)

DIESEL BOY/JOSH'S BIKE - split 45

A great punk power pop split here. Two similar sounding bands do two songs each in the VACANT LOT/GREEN DAY vein. Not for thrashers, but pop punkers will dig this. (RL)
(Standard Recordings, 320 W. 3rd St. #127, Santa Rosa, CA 95401)

DIESEL QUEENS - "The Wanderer/Codpiece Nation"



What can you say about a band that has the good taste to cover a DION song? The A-side starts out with a snippet from the classic movie "The Wanderers" and then launches into a raw, raging version of the title song. Amazing song to blare while driving! The flip is a doo-wop send-up that evolves into a typical DQ sicko singalong anthem. Great cover art, too! (TY)
(Sympathy)

DISABUSE - 12"

Six songs featuring members of EXTREME NOISE TERROR and DISRUPT. The entirely stretched 'members of...' connection breaks here - this is totally unspectacular. The songs don't carry any of the impact you would expect, this is bettered at any given point in time by bands that have no 'name recognition'. Ever heard the term 'cashing in' ?? (TM)
(Vinyl Japan, 281 Camden High Street, Camden Town, London, NW1 7BX, UK)

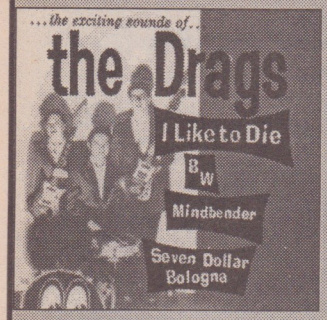
DOC HOPPER - "Aloha" LP

Listenable, well played pop punk with strains of HUSKER DU and the DESCENDENTS but overall reminds me of an American, less produced, more punkier MEGA CITY FOUR. Well written catchy songs of confusion and angst. A impressive debut here. (HD)
(Reservoir, PO Box 790366, Middle Village, NY 11379-0366)

DOWN BY LAW - "Punkrockacademyfightsong" CD

This record fluctuates a lot. There are some great songs here. Poppy hardcore tunes that remind me a lot of Dave Smalley's DAG NASTY days as well as some fast, guitar rock numbers. However, there are also some songs that try real hard to be pretty, melodic pop and they just end up seeming really cheesy in a bad way. (CK)
(Epitath)

RECORD REVIEWS



THE DRAGS - "I Like To Die" EP

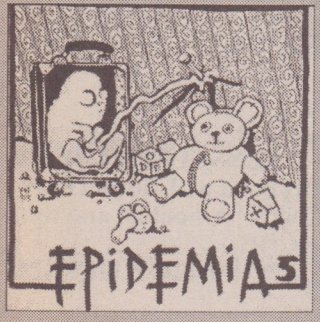
Not to be confused with San Mateo's infamous glam rock outfit, this 3-piece hails from New Mexico and, you better believe it, brother ... delivers. The title track, plus "Mindbender," are insta-classics, and that's happening less and less nowadays. The best this month has offered so far! (MJ)
(Resin Records, 2300-B Central SE, PO Box 198, Albuquerque, NM 87106)

THE DUMMIES - "Play Loud/ No More"

This single is a rocker! I've played it some five times in a row while jotting down notes fer these other shitty reviews. I wasn't disappointed with their first release either, so I recon the DUMMIES are on a roll with some very fucking powerful rock and roll. Sorta reminds me of the STOOGES with vocals that sound like they're done through a police bullhorn. I think so highly of this 45 that I'm willing to ignore the fucking stupid generic picture sleeve. (SW)
(Empty Records, PO Box 12034, Seattle, WA 98102)

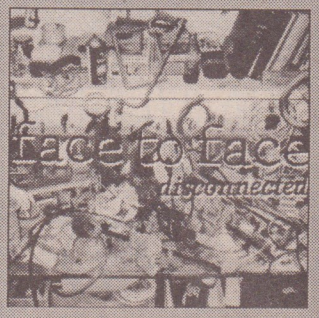
ECONOTHUGS - "Earl Of Washbucket/Donny's High"

Hmmm... I can't quite place my finger on exactly what category of music these guys fit into. One song has an early 80's hardcore feel, while the other song, "Donny's High," is more on the garage punk side. There doesn't seem to be much energy here, maybe it's the production (crank up the guitars!), because the overall effect left me uninspired. (MA)
(Anyway Records, 1992B N. High St, Columbus, OH 43201)



EPIDEMIA 5/KATASTROFI ALUE - split EP

EPIDEMIA 5 remind me of one of those old Finnish bands with no pizazz. An empty sound with no force or anger and an overbearing singer. I'd swear these songs never end. KATASTROFI ALUE are more my speed with seven installments of breakneck hardcore a la RUIDO DE RABIA and vocals barked out by an angry mallard. Worth it for this side alone. (NN)
(Epidemia 5/Haiska, Erapolku 8, 86300 Oulainen, FINLAND)

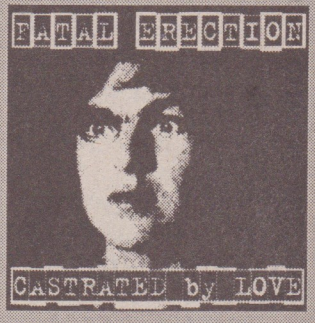


FACE TO FACE - "Disconnected" EP

I was told this band is supposed to be the next pop sensation. Their songs were too slow, poppy and basically uninteresting to meet my refined punk tastes. FACE TO FACE sound like a slow RHYTHM COLLISION- happy and simple, with sing-songy backup vocals and relationship-themed lyrics. If you want more information about this band contact their management company. (JH)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

THE FALCONS - "Balls Balls" 12"

It's a pity that I'm reviewing this record 'cause I hate psycho-billy with a passion. Not really fair, is it? I guess if yer a fan of this kind of boring horseshit then it does its job proper, I mean, it's played well and all and they most certainly have the right look and they're "from Japan", so I guess that will be a big plus in everybody's book 'cuz lately it seems like the Japanese are re-teaching the Yanks rock and roll. (SW)
(Planet Records, Azabu Yubinkiyoku-dome, 1-6-19 Azabudai Minato-ku, Tokyo 106, JAPAN)



FATAL ERECTION - "Castrated By Love" EP

Sick'n' twisted castration-theme 7" served up from POISON IDEA folks and compatriots, complete with a comic book (well done one too!) on castration cults of 1800's Russia, odes to Lorena Bobbit (actually a reworking of "Corrine, Corrina"), and two solid later P.I.-style rockers. The unbridled 'enthusiasm for' and/or 'amusement about' the subject shines through, but is probably beat out by this month's "Hardcore for the Masses Vol 2." CD cover on the gross-o-meter!!! (KS)
(Fatale Erection Records, PO Box 5192, Eugene, OR 97405)

THE FELLS - "Amped" 10"

If I was to judge this record by its cover I'd be very surprised at what I found. Instead of drag racing rock and roll I find lo-fi punk rock with distorted yet catchy vocals. There's even a couple of melodic songs thrown in that actually make the record sound better. I'd say THE FELLS are a more poppy version of THE DUMMIES. (CK)
(Westworld, PO Box 43787, Tucson, AZ 85733)

FIFI AND THE MACH III - "Attack The Zombies" CD

Another in the ever-extending line of Japanese retro-punk bands and I like it. Short, fast guitar rock and roll. Female fronted and they don't fall for the lo-fi production gimmick. (CK)
(1 + 2 Records, 601 Gloria Hatsuho-Shinjuku, 7-6-5 Nishi-shinjuku, Shinjuku-ku, Tokyo, JAPAN)

RECORD REVIEWS

FIFTEEN - "Ain't Life A Drag" EP

I have to admit I've always kinda liked this band, especially their 1st LP, but this 7" and the last LP have had me kinda wondern'. These three songs pretty much fall within the "FIFTEEN" sound however they are even longer and more slower than before. Not much energy or power is displayed here, instead the songs seem more a showcase for technically intricate guitar playing and proficient song writing. They should either stop taking to much drugs or stop listening to GRATEFUL DEAD records. Maybe their next record should be reviewed in High Times, not MRR. (EY)
(Springbox Records, PO Box 1063, Benicia, CA 95410)

FIFTH COLUMN/TRAILER QUEENS - split EP

FIFTH COLUMN is upbeat, poppy punk with cute, bratty vocals. I really dug TRAILER QUEENS doing a cover of NANCY SINATRA's "These Boots Are Made 4 Walking". It's a slow, sultry drag that's really kool. (Rad name too.) (AI)
(PO Box 40724, Portland, OR 97240)

FLAKE - "Mieke" EP

A cool punk pop EP here. This has a SUPERCHUNK/WEDDING PRESENT feel, but it rocks. Uptempo and rhythmic. This could appeal to both pop punks and indie poppers. Great tasteful simple guitar playing. Come to think of it, this sound kinda like JAWBREAKER with a pop vocalist. (RL)
(Resin Records, 2300 B Central SE #198, Albuquerque, NM 87106)

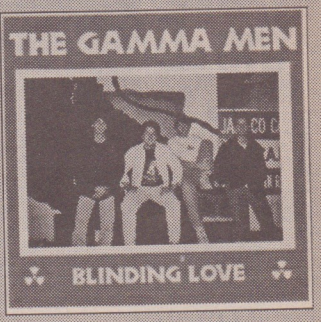
FUNERAL ORATION - "Punk Rock Nation" CD

These guys, who have been around awhile, dish out some decent melodic hardcore along the ways of BAD RELIGION and old school UK punk. One sound, one tempo. Punk and Proud. (RL)
(WRF Records, Postbus 39, 1713 ZG Obdam, HOLLAND)

FURY 66 - "American Clown" EP

Fast mid-tempo punk rock with lots of melody and rhythm, clean tight but unfortunately characterless. (FA)
(Half Pint, PO Box 3539, Santa Cruz, CA 95063-3539)

THE GAMMA MEN - "Blinding Love" EP

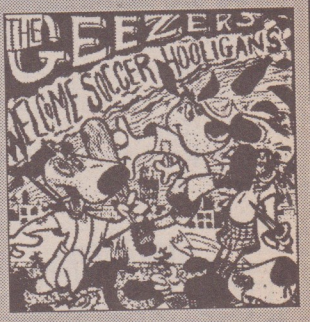


This punk'n'roll band plays fun, solid tunes — the kind you'd tap your feet in a club, but not quite remember once you're on the street. Distinctive lyrics or unusual hooks might push this band over the hump. (SS)
(5310 Bragg St., San Diego, CA 92122)

GAS - "Make a Board" EP

Formula punk rock from Italy. Every song starts with a slow, strumming intro, and then...guess what? Four clicks with the drumsticks and we're off! Ho-hum. Which is worse: to write songs in your native language and risk being misunderstood in the U.S.A., or to write songs using English words you've gathered from T.V. and magazine ads that make no sense when strung together? This band obviously chose the latter. (CH)
(Bande A' Bonnot, Via Val Sassina 3, 00141 Rome, ITALY)

THE GEEZERS - "Welcome Soccer Hooligans" EP



I highly recommend this absolutely brilliant obnoxious-as-hell single with the hilarious title number, just in time for the World Cup. This band has a gift for punk lyric writing that really shines in both songs. In "Limey Wanna Be" they sing "Did you pronounce that word as adver*tise*ment, or did I hear you say ad*vert*isement." I might even go so far as to say THE GEEZERS are better than the QUINCY PUNX. (JH)
(Retain And Expel Records, PO Box 31264, Chicago, IL 60631-0264)

GIFT - CD/EP

This is Jerry A and Slayer Hippy's new band. With May-May del Castro's vocals, they sound more pop punk than POISON IDEA. She kind of recalls Exene while Jerry A sounds like a rawer John Doe. All 3 songs are well recorded with hooks galore that stay with you long after they're over. An excellent release that bodes well for the future. (MM)
(T/K Records, Box 42423, Portland, OR 97242)

GIGANTOR - " Magic Bozo Spin" CD

Tight metalish pop punk a la SENSELESS THINGS and BIG DRILL CAR. This is really good with decent tunes, a cool cover of THE ADOLESCENTS "Amoeba" and tight powerful riffin'. A definite keeper. (RL)
(Lost and Found, IM Moore 8, 30167 Hannover, GERMANY)

RECORD REVIEWS

GIGIUS - "Senza Benza" CD

A great RICHIES/DECE NDANTS type of band. Great production and tight melodic pop-style music and fun lyrics, could also be compared to the RAMONES, but to a lesser degree. FRom Spain, with lyrics of the same. Check it out. (SB)
(MacGuffin Records)

GILLYIS THUNDERHEAD - "Room Full Of Red" EP

Mid paced rock/metal that sounds like Ozzy with thug core mean guy vocals. At times the singing sounds like Choke from SLAPSHOT. There's no lyrics sheet but the front cover art has lots of dead people with stakes and spikes driven through naked bodies. these guys must be "insane"!!! (MK)
(Lowell Records)

GLU GUN - "Just Glu It" CD

17 tracks of straight-forward SoCal melodic hardcore a la D.I. with tempered with early eighties-style pseudo-socio-political lyrics and "dude" humor ("Six Pack Of Blondes", "Eva's got a Mohawk"). Overly clean production works against the material, and the vocals need a little more bite to propel the sarcasm. (KS)
(Posh Boy, PO Box 4474, Palm Desert, CA 92261-4474)

GODHEADSILO - "The Scientific Supercake" LP

It's as if the illegitimate love child of BIG BLACK and RAKE was taken in and raised by a group of kindhearted electric razors. Fuzz piled on static, layered on top of noise with a vocalist who sounds like he's shouting over long distance phone lines. Hey, any band that covers the MUPPETS is okay by me. Check it out and make Kermit proud. (NN)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98506)

GRAIN - EP

Really good, really guitar-driven melodic punk that's got a catchy, full, layered sound. Mid-tempo with personal lyrics. Sounds like it could come out on Caulfield. (KG)
(Forfeit Records, PO Box 173, Mentor, OH, 44061-0173)

THE GREAT MONGOOSE - "She's A Bad Motorcycle" EP

She's a bad English, too. Besides that, this Japanese quartet plays excellent late 50s rock'n'roll, garage style. Makes you tap your tootsies, twitch and turn, play air guitar, or do the swim. Not for the jaded or "progressive" music types, just straight up rockin' fun. (TY)
(Giant Claw, GPO 542d, Melbourne, 3001 Vic, AUSTRALIA)

GROUND/MINUS ONE - split EP

Two songs each by these South Carolina bands. GROUND plays catchy, thrash-ish pop-punk. MINUS plays more straightforward, serious, thrash-punk. (KK)
(Farm Records, 1508-B, Holly Dr, North Myrtle Beach, SC 29582)

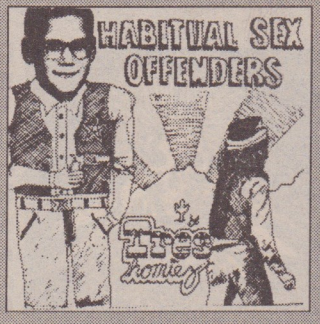
GUINNY VAMPS - "Cool Head" EP

Lo-fi grunge-punk. Mix the RED AUNTS with L7 and you'll taste the flavor. Another cool Japanese band. (MH)
(Giant Claw, GPO Box 542d, Melbourne, 3001 Vic, AUSTRALIA)

GULAG - "The Other Side" EP

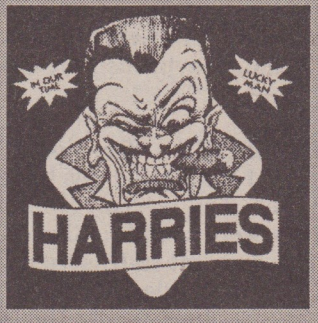
GULAG have a lot going for them here - great vocals, catchy choruses, clean guitar. I can't help but think of "Rock Together"-era 7 SECONDS, especially the a-side. All of the writing on the sleeve are in Greek characters, which is a good indication that you may have more than a little trouble finding it. (JR)
(Lazy Dog, GREECE)

HABITUAL SEX OFFENDERS - "Tres Homiez" EP



Upbeat country-pop-funny-punk from the Bayou. If "he's the nicest satan worshiper that I had ever known" doesn't make you laugh then you are a total loser. (KK)
(Los Chicken Ranch Records, PO Box 1157, Ruston, LA, 71273)

HARRIES/RHYTHM COLLISION - split EP



Melodic, upbeat pop punk. I see HARRIES going one of two ways. If they added a keyboard they would be the perfect new wave band or if they sped up the guitars a bit they could be a classic hardcore band. RHYTHM COLLISION are a bit rougher, both musically and vocally. (CK)
(Break Even Point Records, Via Vallebona 28, 00168 Rome, ITALY)

HARRY PUSSY - EP

Third (I think) 7" release from this Michigan outfit. Four tracks, all untitled. Two of the tracks are slowish instrumental doodling with a high dissonance content. Almost sounds like a SONIC YOUTH/SAVAGE REPUBLIC pre-show tuning/soundcheck run (whether that's a good thing, I leave up to you). The remaining two songs are faster, grindy songs with inaudible, yelled vocals not unlike TEENAGE JESUS and the JERKS. (HD)
(Blackjack, 663 10th St, Oakland, CA 94607)

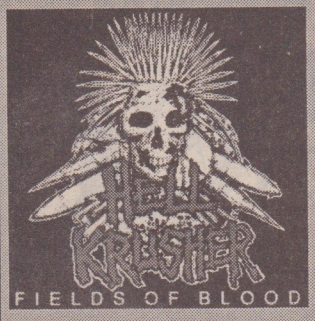
RECORD REVIEWS

THE HELLBILLYS - "Land Of Demons" LP

Oh man! Letting me review THE HELLBILLYS is like leaving Jeff Dahmer with a roomful of teenage boys. You know? He doesn't *want* to do wrong, but he *has* to! This band has been so consistently piss-poor and silly that I just can't be objective. Bari's vocals are 100% wanna-be tough guy, the lyrics are filled with ridiculous references to blood, bones, zombies, and other "psycho-billy" fare, and the music is just plain heavy-metal meets rockabilly: two genres that should be kept as far apart as possible. Redeeming qualities: bassist Rick is the nicest guy you could ever hope to meet; and this band is absolutely adored in Mexico and overseas, which kind of puts my opinion into perspective. (CH)
(Planet Records, Poste Restante Zentoku Ephemera Bldg-nai, Post Office, Minato-ku, Tokyo 106, JAPAN)

THE HELLBILLYS - "Land of Demons" LP

Pretty decent psychobilly, but not over-the-top as this genre requires. Vocalist Bari (ex-CHRIST ON PARADE), Greg (ex-NO ALTERNATIVE, INSAINTS) show their punk roots by doing covers of N.A., CRIME, FEAR, etc. Not scary, but fun. (TY)
(Planet Records, Poste Restante Zentoku Ephemera Bldg-nai, Post Office, Minato-ku, Tokyo 106, JAPAN)



HELL KRUSHER - "Fields Of Blood" EP

This German label consistently puts out quality releases and this is no exception. Lyrically this has all been said and done about ten years ago with naive lyrics on skinheads, war, and animal rights, however the sentiment is still good I suppose. musically this falls right in with a lot of those old "Clay" records, which is definitely the savior. (LD)
(Skuld, Maybachstr. 7, 70839 Gerlingen, GERMANY)

HEMLOCK - "Dry Socket" CD

I didn't like this band because Speedo isn't in them. When they weren't sounding like DRIVE LIKE JEHU, they were sounding like ROCKET FROM THE CRYPT. The copy cat style is there, but the tunes aren't. (RL)
(Meat Records, PO 460692, Escondido, CA 92046-0692)

HEMLOCK - "Dry Socket" CD

Seeing as DRIVE LIKE JEHU can no longer play their way out of a wet paper bag (check their latest full length for info), I was quite into this. Amazing fold open three color silkscreened package - awe inspiring. While there's definitely some sound biting going on, it certainly has no shortage of impact. Impressive follow-up to their single, which didn't impress me at all. Great stuff. (TM)
(Meat Records, PO 460692, Escondido, CA 92046-0692)

LOS HUEVOS - "Earthquake" EP

Ahh, the old hometown. This band, in five songs, manages to sound like (in order): FIREHOSE, THE ANGRY SAMOANS, MARGINAL MAN, MINOR THREAT, and FIREHOSE again, but with a horn. Lots of fun, if a little directionless. Trumpeter Vince is a Sacramento staple, popping up in band after band over the years, and he sounds great here. They should have let him play on all of the songs. (CH)
(1114 21st St., Sacramento, CA 95814)

HUEVOS RANCHEROS/MAN OR ASTROMAN? - split EP

Grab the raygun and the Rolaids!!! Two swank instrumental doses from Canada's HUEVOS RANCHEROS, a cover of LINK WRAY's "Hotel Loneliness" and way suave original, a definite signal these guys should record more often. On the flip, Alabama's MAN OR ASTROMAN? crank two of their instro-space blasts, orbiting somewhere near the "VENTURES in Space" LP and/or the Mighty Morphin' Power Rangers. Cool. (KS)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

IABHORHER - "Crowskin/Splint"

Quite a few less songs than we're used to from this label but brutal nonetheless. Doomy death/grind with DYSTOPIA-like heavy, slow bits and a well produced ASSUCK quality when they turn up the juice. Clive Barker cover art makes this especially desirable for you horror freaks. I'd sooner hire MICHAEL JACKSON as a babysitter than miss out on this release. (NN)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)

IVICH - "La Mort Heureuse" LP

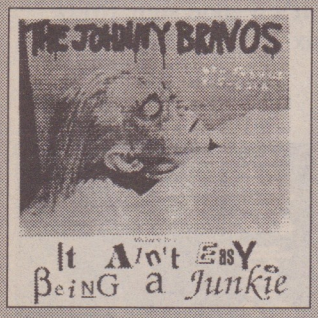
Hardcore, Parisian-style now. Their pace is manic, yet controlled; their vocals are screamed yet their tune is melodic. IVICH is one of those bands everyone should see live and play shows with while on tour in Europe. They rock! Comes with an artfully done lyric booklet. (KG)
(Eric Mirguet, 4 Ave. Kennedy, 94410 Saint-Maurice, FRANCE)

JABBERWOCKY - "The King's New Clothes" EP

This peppy lil' 7", their second, shows a healthy punk/garage aptitude. The shouted vocals, frantic guitar and vicious drumming pound the shit out of the hapless bar-room scenemaker. It's all played with a high level of enthusiasm and recorded with a low level of fidelity. There's plenty of fuzz n' noise to fill the void between yer ears. A most enjoyable. Pay attention to this Struntkörper label, the band has big plans. (BR)
Struntkörper Records, Roijenborg 18, 5258 PX Berlicum, HOLLAND)

RECORD REVIEWS

JACKKNIFE - "All My Blues For Sale/I Heard You Knock"
Amateurish sludge-noise from LA. "All my...." has some cool CRAMPS-ish, psychobilly overtones in the wailing sax and reverb drenched guitars as well as the patented JACKKNIFE unaffected vocals. Side two is the more usual fare from the group, sorta a bizarre marriage of FLIPPER with "Linda Blair" era RED KROSS. (HD)
(Sympathy)



JOHNNY BRAVOS - "It Ain't Easy Being A Junkie" EP
This shit is painfully good! Raw road rash vocals summon up images of old style 1977 punk cellar dwellers. Fucking evil motherfuckers! Fast punk guitars escort the high-pitched satanic singing. This chunk o' vinyl represents the entire career of JOHNNY BRAVOS, spanning 7 months in 1993. The title song starts things off on a cheery note, and "I Hate Love" is a kinda warm and fuzzy, too. The record is dedicated to GG and makes a plaintive cry for Dahmer's release on the label. Good healthy fun. (BR)
(no address)

JANITOR JOE - "Lucky" LP
Epitomizing the Amphetamine Reptile sound (i.e. HELMET, TAR...) this record is slow paced with heavy chunky guitar and a "we are so angst-ridden" attitude.(MH)
(Amphetamine Reptile)

LEATHERFACE - "Little White God" EP
Some might describe this as too clean or overly-produced, but the end result sounds fine to me—heavy on the melody, but with plenty of strength in the guitars and raspy vocals. Later ANGELIC UPSTARTS come to mind. "I Got a Right" must be the most covered song of all time, and it makes an appearance here—it's actually a pretty rocking version, and the "Mission Impossible" guitar break livens it up a bit. (JR)
(Domino, UK)

LESS THAN JAKE - "Smoke Spot" EP
Pop punk that's got bite at times but generally goes along in the GREEN DAY direction. They do, however, get extra points for using the evercool term "jake" and smoking cigarettes. (TY)
(No Idea, PO Box 14636, Gainesville, FL 32604)

M BLANKET - "Seen It Coming" EP
These guys sound like a less polished and even more raspy throated JAWBREAKER with excursions in FUGAZI/RANCID-like non-punk rhythms (you know that chunka', chunka', ska thing) as well as unpredictable twists and turns in their arrangements. Generally, well written intelligent lyrics, re: the usual punk themes of anti-authority, alienation, cynicism, conformity, etc. (HD)
(Slow to Burn, PO Box, Victoria, BC, V8W 3R9, CANADA)

M-80's - "Slit My Wrist" EP
Pseudo garage-bar rock. I can't quite decide; the harmonica adds a classic feel of garageness, but the the guitar comes in wanking away and spoils the effect. They're obviously going for the vintage look however by re-creating the Bell label logo.(MH)
(Dionysus, PO Box 10475, Burbank, CA 91507)

M.S.C. - "Culture Shock" EP
Four songs that are sort of in the 'modern' hardcore vein; mid-tempo, bordering on being too slow, with hints of metal, and not a whole lot of power. Lyrics are tongue in cheek, but who's laughing? (MA)
(Air Bladder Records, 110 Spruce Dr, Monaca, PA 15061)

MAMA TICK - "Action City" EP
Two songs of excessive goofiness. The first side sounds like something out of "Spinal Tap". Slow, grinding rock with studio-manipulated, silly vocal rambling that makes absolutely no sense. Anything over two minutes seems a little long for this kind of stuff. The flip side has a noisy cover of MOTLEY CRUE's "Shout at the Devil". (MK)
(Three Little Girls Recordings, PO Box 6833 Louisville, KY 40206)

MAN DINGO - "How's My Driving" EP
Melodic punk. Almost early JAWBREAKER-ish with lots of melody and emo-ish guitars. Latter GOVERNMENT ISSUE comes to mind too. Pretty good stuff, which grew on me despite it's lack of overt hooks (which isn't a bad thing). (RL)
(Dr. Strange, PO Box 7000-177, Alta Loma, CA 91701)

MAN DINGO - "I Five" LP
This is pretty good, I guess. Your basic power pop punk thang. This may seem like a pointless comparison, but it's like a less noodly BIG DRILL CAR. There's a certain sameness throughout the songwriting and production which loses me a bit. But for fans of this genre it's a must. (LH)
(Dr. Strange, PO Box 7000-177, Alta Loma, CA 91701)

MAN OR ASTROMAN? - "Destroy All Astromen" LP
Generally pretty rockin' surf instrumentals, not as lite as PHANTOM SURFERS or as crazy as the TRASH WOMEN. They go for that cleaner sound, which is fun and even psychedelic for a while, but this fucker is 23 songs long! (TY)
(Estrus, PO Box 2125, Bellingham, WA 98227)

RECORD REVIEWS

MEN'S RECOVERY PROJECT - "Make A Baby" EP

This thing is crazy. Can I say it's a sludgier-sounding TIT WRENCH, a fucked-up, new wavy, helium-sucking early BIG BLACK loaded with electronics? Hmm... There's something aurally tantalizing about this, and if you're as addicted to the vocal and lyrical attributes of Sam McPheeters as I, you can't live without it. With the ever-creative Tonie Joy and Neil Burke. Oh, and marvelous cover art! (KG)
(Vermiform, PO Box 12065, Richmond, VA 23241)

MIDGET FARMERS - "Weblo" EP

The MIDGET FARMERS play quirky HC that makes me think of older VICTIM'S FAMILY or any number of like-minded bands. They sound pretty on top of things, but the only really memorable thing about this is that they're capable of playing all kinds of fancy riffs really fast without missing a note. A little too standard. (JR)
(Slack, PO Box 5834, Athens, GA 30604)

MIND WALTZ - "Down To The Ground" EP

This Italian band sings haltingly in accented English which may be a drawback for some. The music is mid-tempo guitar pop influenced by a number of earlier punk bands. This has some nice touches, like the catchy chanted backing vocals, and is generally well done. (MC)
(B.E.P., Via Vallebona 28, 00168 Rome, ITALY)

MISS UNIVERSE - " When The Well Runs Dry" EP

Upbeat, distorted pop punk. Female vocalist who can really sing and makes you wonder why she's singing with this band. Music is appropriately buried in the mix. (CK)
(Rise Records, 2116 Guadalupe #210, Austin, TX 78705)

MOLD - "Sonic Youth At Disney World" CD/EP

Three of the four songs on this EP are about the music "scene". The title cut with its sarcastic lyrics and vocals sounds like what would happen if BONGWATER wrote a song about SONIC YOUTH. "Bob Mould Hates Me" has some amusing lines: "dropped an amp on his foot, and he flipped his wig" & "made him play the piano parts from Zen Arcade". Overall, better than the usual novelty record. (MM)
(Funky Mushroom, PO Box 100270, Brooklyn, NY 11210-0270)

MONO MEN - "Mystery Girls/Sin And Tonic"

A full LP of the MONO MEN can sometimes be too much, but their brand of muddy garage rock works well here. "Mystery Girls" is slow and lurching with some neat riffs and weak vocals. The B-side is a twangy surf instrumental that is way more enjoyable. Another naked person on the cover, unfortunately. (JR)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MONOSHOCK - "Primitive Zippo" EP

This band's got tons of stickers in restrooms all over the city, and I always tear them down and sink them with a big piss, watching them fall to the bottom of the toilet. Which says what I think about shameless self-promotion and not what I think about the band because I like these guys. My only complaint is that most of their songs are too long (in that late 60's kind of way) but then again, that's the point, y'know. I tapped my foot, and that's a good sign. (MJ)
(Womb, 520 Frederick St, PO Box 33, San Francisco, CA 94117)

MONSTER TRUCK DRIVER - "Brodie Session" EP

Not too bad in spots, but never exactly exciting; "Again," a fairly straightforward song that's mildly catchy, but there are some moments in the other three cuts that threaten to swerve into the "alternative market." (DD)
(Carving Knife, PO Box 829, Seattle, WA 98111)

NAIVE/CHUDO-UDO - split LP

A weird bootleg out of Moscow, this one featuring a selection of tracks taken off NAIVE's "Switch Blade Knaife" LP on one side, and a strange band that somehow throws rockabilly into a blender with Russian folk riffs, post-punk semi-industrial noise and other influences and has it hold together, sorta. This release is on the former state-owned (and now publicly owned) monopoly label, but given the chaos there, there's no copyright laws to worry about. And when they press a record there, they *press* a record—at least 50,000 of these are floating around! (TY)
(Russian Disc, RUSSIA)

NEUROSIS - "Pain Of Mind" LP

Hats off to A.T. for repressing this out of print classic. Old NEUROSIS before they went off to explore uncharted realms of music that were probably best left alone. Great stuff. (MA)
(Alternative Tentacles)

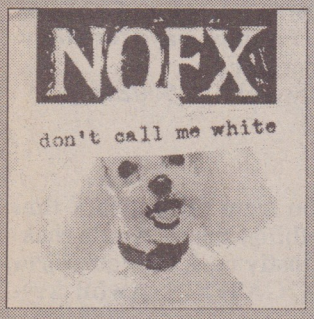
THE 99TH FLOOR - "Teen Trash Vol. 9" LP

Cool organ-heavy garage jangle from the land of the Farfisa: Italy. Vocals are in English, but not very comprehensible. Catchy tunes... a little too poppy and clean for me, but still well-recorded. Too bad the cover art is by Rudi "Steven Tyler" Protrudi- what a has-been dingbat that guy is! (CH)
(Music Maniac Records, Marktgasse 14 & 17, 72070 Tubingen, GERMANY)

RECORD REVIEWS

NO FUN AT ALL - "No Straight Angles" CD

While the BAD RELIGION comparisons are so easy it seems almost irrelevant, point has to be made that this is nothing more than a carbon copy of what the latter was doing 5 or 6 years ago. Not that I think that's necessarily bad - especially since B. R. have been such shit for a while. Fast, short, catchy - and lines B.R. would never use like "I'll be happy when I smash your face in." (TM)
(Burning Heart Records, Kolsvagatan 4, 731 33 Koping, SWEDEN)



NO FX - "Don't Call Me White/ Punk Guy"

Why do people cap on NO FX so much? I realize that they've swiped their sound from bands like PENNYWISE, PROPAGANDHI, and many others. I also realize that Fat Mike got severely suckered by Mykel Board a few April Fools ago. And I further realize that they epitomize mid 80s SoCal vacancy. But hey, they have progressed. They aren't on Mystic anymore, are they? And, fact is, that they can still write funny and rockin' tunes, like these. My only complaint, they may be too tight for their own good. Can't really hold that against them, can I? (TY)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

NOISE SLAUGHTER/ARSE DESTROYER - split EP

Oh, please don't destroy my arse! Well, to be honest I couldn't tell which band was which. One side sounded like A//SOLUTION meets RIPCORD. The other side sounds like APOCALYPSE meets CONCRETE SOX. The thing is, you play either side at 45 rpm and it sounds great (sorta like ANTISCHISM meets HERESY). It's all tight and well produced. Fun stuff. (LH)
(Psychomania, 4 Fenton St, Alloa FK10 2DT, SCOTLAND)

108 - "Songs Of Separation" CD

Well, I could take some expected chickenshit cheap shot and bag this CD because the band is Krishna and make no mention of the music, but I'll leave that for amateurs. Musically, this is intense, chunky as fuck hardcore with a metal flavor, and dual vocals shared among Rob Fish and Vic, with lyrics strongly influenced by the Krishna religion of course. Although I do not agree with Krishna, there are lyrical aspects about this band that I do find interesting and thought provoking, and besides I can think of a million other 'right on cool' bands that should be questioned for their lyrics and politics. A great release, and like anything else, approach objectively. (MA)
(Equal Vision Records, 111 W. 24th St. 6th. floor rear, NY, NY 10011-1912)

PANSY DIVISION - "Deflowered" LP

Homocore, groovy pop fun. This full length LP is just as catchy as the first. Clever boy-sex lyrics with more sarcasm this time around. This stuff makes you want to get up and shake yer thing. I especially dug "Anonymous" about getting felt-up in the pit. Also "Denny" and "Deep Water" and "New Pleasures" are great ones too. I dug the first side best. (AI)
(Lookout)

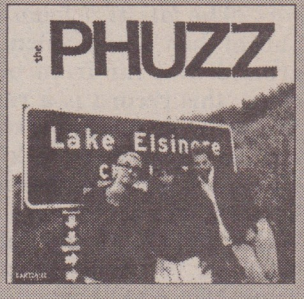
PARASITES - "Pair" CD

Happy bouncy pop songs with a noisy guitar shimmering out of the mix. Similar to the FLATMATES (except with male vocals) with distant harmonies and fast-paced guitar that lends an edge and obscures the blatant pop-ness a bit. Kind of like when the HARD-ONS do sixties covers. It's definitely a keeper. (MH)
(Shredder, 75 Plum Tree Lane, San Rafael, CA 94901)

PHANTOM SURFERS - "The Exciting Sounds Of Model Road Racing" LP

Abandoning that trendy "Surf" craze and leaving you in their veritable dust, SF's PHANTOM SURFERS' 3rd LP contains 14 well written "slot-car" originals of very traditional instrumental surf origin in an even balance of recording and "budget" value. Apart from their '60s-based surf roots, their smart-ass sense of humor and obnoxiousness, brash sound quality and "live" studio feel is what makes this and their live shows more "punk" than your garden variety mohawk-up-the-nose goofballs. "Honkin' On", "Strokin' it ", or even getting "Unglued" might be their best yet and can't be 'shut down.' (KS)
(Hobby Hut Records, 535 Stevenson St, San Francisco, CA 94103)

THE PHUZZ/THE CHUBBIES - split EP



The PHUZZ feature a male vocalist, the CHUBBIES female. Both with clean production and quick changing melodies. Ugh! Forgive me, I never did have much to say about *pop-punk* groups, anyway. (MJ)
(Kantzalis Records, 1034 West "I" St #173, Ontario, CA 91762)

PISS DRUNKS - "Urine Idiot" CD

I stole this CD from my friend Steve a couple of weeks ago and I can't get enough. This is some great rock and roll. Fast, short songs with gruff, masculine vocals singing songs of stupidity. Highlights include an ode to the Branch Davidians entitled "Waco Baco", a trashy cover of KISS' "Strutter" and my personal favorite tune simply titled "Piss Drunk." Highly recommended if you like THE HUMPERS. (CK)
(Random Note Recordings, PO Box 40164, Bellevue, WA 98015)

RECORD REVIEWS

POISON IDEA - "The Early Years" CD

Fuck the later years - "Religion And Politics" put me to sleep! This is the real shit. An explosive combination of early demo tracks and live material from the now fossilized kings of punk. It's crude, lewd, and more importantly, fast and loud. Suitable for destroying the system. (NN)
(Tim Kerr, PO Box 42423, Portland, OR 97242)

LES PRIMITIVES - "Adult Sickness/Lesson Of Love"

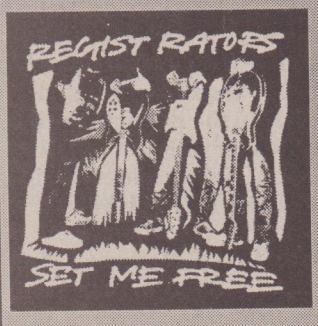
French garage bands, like most of their European brethren, are 60s derivative. But, unlike, say, Swedish bands of the same sub-genre, they seem to update the power of their rock'n'roll, and this 45 is such an example. Good production and punch make this less of a nostalgia item and definitely more kickass in the here and now. (TY)
(Zebulon Records, FRANCE)

PROFESSOR - "Academizer" - EP

Intense, hyperpaced grind - nothing left untouched here. Certainly saved my afternoon, with all of the mediocre shit I've had to endure. One of the few bands in this genre who understand the importance of variety - mix it up a bit, and you're certain to leave an impression. It's the nuances that make it exceptional. I only wonder what they're talking about.... (TM)
(Epistrophy, Kestnerstr. 11, 30159 Hannover, GERMANY)

PUSSYCAT TRASH - "La la Ovular" EP

The latest 7" from this UK band who apparently is part of the UK equivalent of the International Pop Underground. But far from being some BEAT HAPPENING clone, this record is a very English, very brash offering. Musically the songs walk the balance between being rhythmically interesting and kinetic a la the AU PAIRS and the voices being very aggressive with shades of Lydia Lunch's EIGHT EYED SPY group. Overall, extremely engaging with a lot of heart and intelligence. (HD).
(Slampt, 10 Meldon Terrace, Heaton, Newcastle Upon Tyne, NE6 5XP, UK)



REGISTRATORS - "Set Me Free" EP

Cool 3 chord punk with an early BUZZCOCKS feel. Basic no frills punk with good melody and a catchy GREEN DAY bass line. Well worth seeking out.(MH)
(Snuffy Smile, 401 Honcoh M-2, 36-2 Yayoi-Cho, Nakano-ku Tokyo, JAPAN)

RANCID - "Let's Go" 2x10"

Hot on the heels of the fantastic "Radio" EP, RANCID has definitely outdone themselves with the their latest monster of an LP. *Twenty-three* great street punk songs without a loser in the bunch, including many punk anthems and soon-to-be anthems. All the RANCID trademarks are here, the super catchy songwriting, great street smart lyrics and infectious choruses. Especially impressive are the two slower numbers "Salvation" and "Harry Bridges" which besides being two of the best songs on the record, showcase their versitility. All this is enhanced by Mr. Brett's genius production which brings out their live power. Another highlight is vinyl packaging which is a double gatefold 10" on colored vinyl. All this makes for an explosive release and possibly one of the best releases of the year. A must have for all the punk rockers and the moonstompers. (EY)
(Epitaph, 6201 Sunset #111, Hollywood, CA 90028)

RESISTENZA - "Fine/Escape"

You would get the impression from the artwork that this would be some heavy anarcho thing. Not so. Kinda rock. Kinda psych. Kinda new wave. Mostly rock though. Sorta like an emo version of the INSTIGATORS. Awful keyboards. (LH)
(La Bande A Bonnot, Via Val Sassina, 3-00141 Roma, ITALIA)

REST IN PIECES - "My Rage" CD

Well, this is the CD version of REST IN PIECES's first album and their first 7" "RIP", really good layouts, much better than the original ones. 15 songs in all, recorded in 1985-1987. This is something I would buy if I saw it in a record store, it's really good. Not really old school, but it has that NYHC feel to it, kind of like SICK OF IT ALL but slower and with more rhythm. It has classic songs like "Keep Your Distance," "Fools Of The World", etc. This CD will be on my stereo for a long time. (FA)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

SAMANTHA'S FAVOURITE/RON RON CLOU - split EP

SAMANTHA'S FAVOURITE are the more punk-sounding of the pair, though both play a brand of pop punk that seems a bit influenced by country music (yech!). You'd never know these were Japanese bands. (TY)
(Snuffy Smile, 401 Honcoh M-2, 36-2 Yayoi-Cho, Nakano-ku Tokyo, JAPAN)

SA-INT - "Maailma Ilman Raioia Ed" EP

A lot of people who read my reviews probably think I'm an Oi! boy punk or a pop-punker (both are true), but come on, I like hard thrash as much as the next guy. And as for SA-INT, I like their obvious DISCHARGE influenced thrash punk (as far as I'm concerned, all self proclaimed punx should worship early DISCHARGE!). Anyway, SA-INT have definitely got their PhD in school of DISCHARGE-esque punk with their tuneless power 3-chord attack with shouted vocals. Occasionally, they'll be a sensitive intro or part here or there, but fans of brutal Euro-thrash will dig this. Oh yeah, did I mention they're from Finland.(EY)
(Malia, Niemenkatu 5A1, 15210 Lahti, FINLAND)

RECORD REVIEWS

SCAPEGRACE/CONNIPTION - split EP

SCAPEGRACE turn in the pace setting performance here - fast, punchy and convincing. CONNIPTION aren't quite as convincing - the songs aren't bad, but it certainly is lacking something. Second split release on this label - certainly worth checking out for only $2.50 ppd. (US). (TM)
(01811 Records, PO Box 1657, Huntington, NY 11743)

SCHLEPROCK - "Migraine" EP

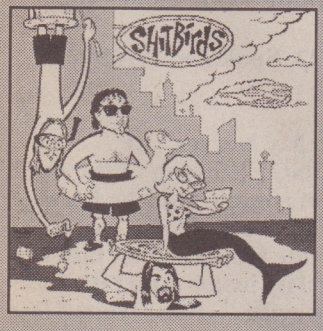
Three pop punk tunes in the ALL vein. I wasn't into this. The vocals seemed too monotone to pull off the melodies and the rhythm section seemed too fancy schmancy. Although I've liked some stuff by these guys, this didn't move me. (RL)
(Break Even c/o Cargo)

SENSELESS APOCALYPSE/RUPTURE - split EP

SENSELESS APOCALYPSE hail from Japan and managed to grab me more than most of the scads of Japanese thrash maniacs. RUPTURE are still idiots, this time 'round "Clitoradctomy", whatever, it's only rock and roll, but why people who I know to be cool and intelligent are willing to put shit out like this band is beyond me. Crewd, dumb humor can be funny, i.e. DAYGLO's but as they say, "said it, done it, heard it", next. (LD)
(MCR USA, PO Box 17742, Covington, KY 41017)

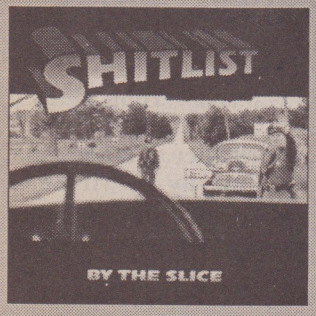
SHELTER - "Live Reality" EP

This is a SHELTER bootleg recorded at the ANTHRAX in Connecticut, in 1990 when they were good musically. OK, OK, better. The sound quality is decent in 2 of the 4 songs, but Ray's voice sucks! (FA)
(no address)



SHITBIRDS/SIMON & THE BAR SINISTERS- split EP

Two bands, four instrumentals, all of them considerably less focused than a combo instrumental should be. This fatal flaw is most evident on the extremely noodly "Attack of the Little Ones." LINK WRAY spoke volumes more with fewer notes. (DD)
(Sympathy)



SHITLIST - "By The Slice" EP

From Germany, the one and only SHITLIST, bringing us a dose of fast punk rock with some catchy parts, reminding me at times of the DEAD KENNEDYS. Not much else to say, except, for some reason I like the logo, which is a ripoff of the comic book hero, Superman. (FA)
(Epistrophy, Ketsnerstr. 11, 30159, Hannover, GERMANY)

THE SHOWCASE SHOWDOWN - "Chickens" EP

Four hyperspeed pop punk tunes that just flail away about something or other. Tight, energetic, slightly '77 UK punk influenced, this is an enjoyable and encouraging debut. No lyric sheet, but methinks they employ mucho sarcasm and wiseguyness in dealing with serious topics. (TY)
(23 Pomeroy St, Allston, MA 02134)

SICK OF IT ALL - "Spreading The Hardcore Reality" CD

Ten songs from their 1987 debut EP plus a couple of comp tracks. While they've always struck me as exemplary of the NYC HC scene - which meant I never checked them out - I've been the one missing out - this is awesome. Twelve songs in about as many minutes - even songs like 'Give Respect', 'Just Lies' and 'Politics' show they aren't blundering meatheads as I had assumed. Whelp, live and learn eh? (TM)
(Lost And Found, Im Moore 8, 30167 Hannover, GERMANY)

SIN ALLEY - "Let's Dance" EP

A Belgian rockabilly band fronted by a quite decent female vocalist. This was a treat for me for two reasons; 1) many of the great rockabilly gals (JANIS MARTIN and BARBARA PITTMAN) only managed to cut a few real rockers, and 2) I had to listen to a lot of shitty releases this month, making this even more of a breath of fresh air. "Let's Dance" is definitely the hit here; downside is the version of "Rockin' in the Graveyard" has a slightly bar band feel to it that I could live without (Is a record pairing this singer with GUITAR WOLF too much to hope for? Probably.) (DD)
(Demolition Derby, c/o Kris Verreth, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

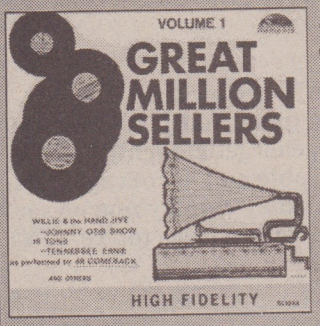
SIREN - "In The Absence Of The Sacred" EP

Loaded with melody and vocals that are belted out in the style of, say, Kevin Seconds during mid-period 7 SECONDS, this 7" will grab you with its firm roots in punk styling. I get a FUEL influence here. Comes with an awesome poster with fucked-up facts that'll blow your socks off. (KG)
(Mustardfield Records, PO Box 3772, Santa Rosa, CA 95402)

SISTER GEORGE - "Drag King" LP

English queercore pissed-off fun. I dug the song "Sister George" with the kicking bass and vocals dripping with sarcasm. Lyrics in "Virus Envy" about girl to girl HIV. It got sorta long and boring during "Let's Breed" and a few other parts. Lyrics are sometimes poetic (yes, that's *poetry*). Overall, it's original and angry music with teeth. (AI)
(Catcall Records, UK)

RECORD REVIEWS



'68 COMEBACK - "Willie And The Hand Jive/Sixteen Tons"

Recorded when Peggy (also late of the GORIES) was still pounding skins and sounding pretty much as you'd expect both these numbers to sound with the Jeff Evans treatment. Fun, but not necessarily a mandatory addition to your '68 COMEBACK collection, if such you have one (although it's still head and shoulders above most of the crap that's come through this month). I only wish that they'd covered the LESTER "ROADHOG" MORAN AND HIS CADILLAC COWBOYS arrangement of "Sixteen Tons." (DD)
(1+2 Records, 601 Gloria Hatsuho, 7-6-5 Nishi-shinjuku, Shinjuku-ku, Tokyo 160, JAPAN)

'68 COMEBACK - "Tobacco Road/Hedzaz"

It was only a matter of time before I had to review a record by '68 COMEBACK, I've been seeing so many of their singles in the bins. I'll be as frank as I can with this one. Side A is the blues, simple as that, with quite a bit of distortion, down and dirty. Side B is arty farty horseshit, just like the kind of moody head trip crap you get on something like 4AD Records (LUSH, ULTRA VIVID SCENE, WADE, etc.) So actually this is quite good 'cause it caters 100% to your average college student intellectual fuck head who can get a rock and roll history lesson and a little drug experimentation all on one 45. (SW)
(Sympathy)

SKULL CONTROL - "Radio Danger" CD

Formed from the old L.A. bands THE CONTROLLERS and the SKULLS, you get a hard rock approach with that late 70's buzzsaw punk guitar. It's a mixture of slower rock songs and then you'll get a hint of their more energetic potential with a song like "Hot Stumps". A sound like this would be better live.(MH)
(Iloki Records, PO Box 49593, Los Angeles, CA 90049)

SLUGBUG - "Live It Down" EP

Poppy punk in that East Bay kinda way. Punk-lite. (TY)
(Red Eye Growler, PO Box 14179, Chicago, IL 60614-0179)

SQUEEK- "45 rpm" EP

Noisy rock with distorted vocals. Side A is great. (CK)
(Toxic Lollipop, 61 Gray St, Amherst, MA 01002)

STRAWMAN - "Shoot Me Up" CD

Six song followup to last years great full length. Maturing in every good sense of the word - poignant songs that are quite demanding. One of the few bands I can think of who actually provide a very concrete and real look at the world around them. Tommy's vocals heighten the delivery - now if only they could find a stable drummer. (TM)
(Allied, PO Box 460683, San Francisco, CA 94146)

THE SUN - "The Gospel According To Peanuts" CD

THE SUN sound like an early C.O.C. gruff vocal, fast guitar licks. Social and political views weave through the lyrics, a few raunchy guitar solos, a little arty piano thrown in, not bad for a 5-song CD. (SM)
(King Kong c/o Cedervagen 5, 19144 Sollentuna, SWEDEN)

SUPERNOVA - "Electric Man" EP

This is sooo corny! Sometimes it kinda rocks. Sometimes it gets you humming. Mostly it makes you laugh when your more sophisticated friends aren't around. Not as new wave as people claim. More of a power pop thing. (LH)
(Sympathy)

THREE CHORD WONDERS - "Care" EP

The tight, snappy mid-tempo punk here is okay, but lacks that special something that would distinguish it from those other bands that play tight, snappy mid-tempo punk. (SS)
(Lost & Found, IM Moore 8, 30167 Hannover, GERMANY)

THREE FINGER SPREAD/ELMER - split EP

This western spoof split record feels like creation of bored drunk guys sitting around with acoustic guitars at a party. Each band play their respective versions of silly country/western. T.F.S. opt for the acoustic (including banjo and mandolin) whiny vocal route while Elmer plays a faster electric style. (MK)
(Too Many Records, PO Box 1222, Spokane, WA 99210)

UNDERWEAR 5 - "You Get On My Nerves" EP

This is not a cover of the FINGERS song of the same name — sounds nothing like that song. Could be because they smoke dope (eg: "Stoner: My Life & Times," which is perhaps my fave # on this disk aside from the fact that I'm no stoner & it's yet another fucked up instro) and take shots at the guy my barber refuses to service — Bob Dylan. I like this, but what do I know, really? (MJ)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

UNICORN MAGIC - "Feel Good Gazebo/Wrong Side Of The Magic"

The alleged A side is an interesting slice of alternative rock with parts that fit together primarily by virtue of sharing the same groove. It's got parts with instrumental riffs, spoken vocals, crowd noises and more, and it somehow works OK. (MC)
(Rise, 2116 Guadalupe #210, Austin, TX 78705)

RECORD REVIEWS

UNIVERSAL ORDER OF ARMAGEDDON - 12"

I want to rip on this... three songs on a 12", including a redone version of "Full Measure Start" and a total dubbed-out tune that takes up an entire side of vinyl. But it's darn good musak with creativity abounding that's probably worth your $5. HC, 1994. I'm a fan. (KG)
(Gravity, PO Box 81332, San Diego, CA 92138)

UNIVERSAL ORDER OF ARMAGEDDON - "The Switch Is Down" 12"

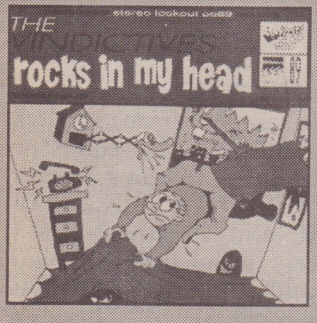
Well, disappointed once again by UOA. For a band that does so well when they actually play, they certainly manage to kill themselves with all the time wasted in self-indulgent artiness. Making a record sound like a mastering fuck up is called 'experimental', not punk. (TM)
(Kill Rock Stars, 120 NE State Ave, Olympia, WA 98501)

UPFRONT - "Spirit" CD

Aww yeah!!! I have to admit it, I loved this record, so I was stoked to see it re-released on my favorite format, CD! Straight forward hardcore with a good tight speed and a straight-edge mindset to have you jumping around your room, fingers in the air, and all that. All the songs are here, and you'll be going around singing "Straight, like an arrow!" more than you can imagine. A good blast from the past, when straight-edge bands weren't trying to be the next METALLICA. (MA)
(Lost & Found, IM Moore 8, 30167 Hannover, GERMANY)

VINDICTIVES - "Seventeen/No Feelings" 5"

Two mostly throwaway SEX PISTOLS covers. This may have been fun to record but I can't say how well it would hold up under repeated listenings. The main point of interest is the 5" vinyl format, which ought to be big news on the record collecting circuit. It's limited, so start looking if you're into it. (JR)
(Skull Duggery, 77 Scituate Ave, Scituate, MA 02066-3561)

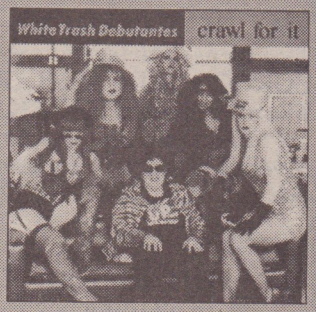


THE VINDICTIVES - "Rocks In My Head" EP

I guess the singer's weird voice (like Doc Dart on helium) works with their retarded lyrics. Actually, the lyrics aren't really that dumb at all, but the vocals make them seem so. Good rockin' pop punk here...with the accent on the 'punk'. (TY)
(Lookout Records)

WELL HUNG OVER - "So Long" EP

Guitar driven pop/rock that's more melodic than most Seattle stuff, but is held back by average songwriting, and a tendency toward today's commercial sound. (MC)
(Carving Knife, PO Box 829, Seattle, WA 98111)



WHITE TRASH DEBUTANTES - "Crawl for It" EP

S.F.'s trash-rock institution covers two old VKTMS tunes — a good version of "What's a Girl to Do" (an up-beat ode to overly-penile males) and a mediocre cover of "Midget" (an upbeat ode to lingual males). The remaining songs failed to inspire me, but then, this band has always been more a live experience. (SS)
(Desperate Attempt Records, 1320 S. 3rd St, Louisville, KY 40208)

WILLIAM MARTYR - "Crown Martyr" EP

I don't know, but I think this is really emo. What about the new policy? Who cares, I think we should review as many records as possible anyway. I don't know a lot of bands with this kind of sound, but I think the A side sounds like INDIAN SUMMER, you know, starts really melodic and then it kind of explodes for a few seconds and then back to the melodic stuff. The B side is more like HEROIN, ANTIOCH ARROW, pissed off PC type shit. (FA)
(Almut, 2307 Cherry Ridge Lane, Columbia, MO 65203)

WINEPRESS - "On My Mind" EP

Upbeat, SCREECHING WEASEL-type melodic punk, a 4-song release. Lyrics are largely "girl on my mind" stuff 'cept one fun song about a cheapskate boss. (TY)
(Cosmo Records, PO Box 1444, Homewood, IL 60430)

WOGGLES - "The Zontar Sessions" LP

I've given this band the benefit of the doubt in times past, but it's about time to shit or get off the pot. This has about as much resemblance to garage rock and roll (or any type of rock and roll, for that matter) as a Big Mac has to a Hot 'N' Hunky burger. The mellow rock version of the ALARM CLOCK's "No Reason to Complain" (cf. "Back From the Grave" for you especially wet behind the ear neophytes) is beyond the realm where any sort of constructive criticism is feasible. (DD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

WOOLY MAMMOTH - "Sparkle" EP

The 2 songs on side A are extremely cool. A bit like a more laid back NOFX. It's melodic and poppy, and well recorded by local studio whiz Bart Thurber. Excellent. (MC)
($3 ppd: Wooly Mammoth, 1006 Fulton Ave., Sunnyvale, CA 94089)

ZONIC SHOCKUM - "Between The 6's/Lugy"

I didn't like this. One side was annoying in a goth VIOLENT FEMMES way and the other side was bad AmRep style stuff. (RL)
(Beef Eater Records, 702 N. 5th St. #1F, Philadelphia, PA 19123)

RECORD REVIEWS

V/A - " A Worldwide Release From The Ass Of" EP

Generic artsy indie rock. The first song on each side by ZOINKS and LOADSTAR are your basic two chord stuff. The other two by FREAKAZOID ROBOT 2000 and GOB try to be experimental. My 2nd record this month with a cover of "Strutter" on it, however. (CK)
(Satan's Pimp Records, 1229 Ralston St, Reno, NV 89503)

V/A - "Back to Front, Vol. 4" LP

With all those bogus compilations of the '77 alternative scene floating around, it's nice to hear the real thing — raw, rare, classic trax from all sorts of obscure international bands playing their best stuff. Serious collectors will probably have a few of the 19 songs here, which include FAST CARS, ROCKS, WIDOWS, THE EAT, etc. Great stuff. (SS)
(Incognito Records, Hermannstr 1, 70178 Stuttgart, GERMANY)

V/A - "Burnt Yeah Vol. 2" EP

Ha, Ha, Ha. Give the new guy the heavy metal record to review, then sit back and laugh. Oh wait...it's just HUMANSTEW that sounds like STRYKER. The other three bands (TREADMILL, CLOWN, and BUTTFULL OF BLUES) are "punk rock" in a manner of speaking. A thumb of the nose to BUTTFULL... for trying to sound extra sloppy. We all know it's an act. (CH)
(Resin Records, 2300 B Central SE #198, Albuquerque, NM 87106)

V/A - "Case Closed" 2xLP

I can't help but ask myself if the world needs another HUSKER DU tribute double LP - this one has BIG DRILL CAR, SICK OF IT ALL, D.I., etc. etc. This is annoying not only because it's been done, but simply for the fact that hundreds of bands labor in obscurity for years, without ever having the chance to put out a record and have their music heard... and this is the kind of stuff that actually gets released. A bunch of people driving a long-gone band into the ground. Move on, please. (JR)
(Snoop)

V/A - "Damned For All Time, Vol. 1" EP

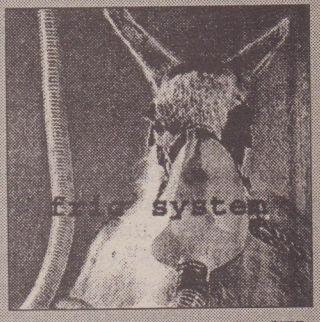
This 7-inch comp features 6 Portland, Oregon bands that all pretty much rock. ATOMIC 61 and NIXON FLAT are fuckin great, with fast, guitary, toetapping numbers that remind me of the NEW BOMB TURKS. LOW RENT SOULS and THE JIMMIES are closer to hardcore with tempo changes and dissonant vocals. LAZYBOY play a depressed though melodic midtempo punk tune. APARTMENT 3-G are sort of distorted pop punk. Sounds to me like Portland's a happening place. (JH)
(National Dust, PO Box 2454, Portland, OR 97208)

V/A - "Empty Records Sampler" CD

If you're not already familiar with the variety of bands that Empty has put out, check out this sampler. Twenty-two tracks by the likes of CRACKERBASH, FUMES, GAS HUFFER, SICKO, PUTTERS, MEANIES and more await your listening pleasure. This has got to be one of the better labels around right now. (MH)
(Empty Records, PO Box 12034, Seattle, WA 96102)

V/A - "Final Noise Attack" EP

Seven crusty noise bombardments from Osaka, four bands: REASON WHY, CONDEMNED, DEFIANCE and DESPAIR once again practicing the Japanese theorem of DISCHARGE and DISORDER in a blender, with distortion pushed to the max and then some and them some, replete with savage barks and growls. The latter two push the total intensity/insanity overdrive, but everything will keep you running for cover!!! Possibly the best of the recent MCR endless great 7" series in focus and execution!! (KS)
(MCR Company, 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)



V/A - "Fric System" - EP

Don't ask me what it means, I don't know either. Four bands - the extreme standout here being MY WHITE BREAD MOM. A song so good I became evangelical about it - making anyone nearby check it out - Frantic, with almost a shuffle beat - awesome. Everything else here is good without being exceptional - ECONOTHUGS, GRANNY'S HOLE and MOODY JACKSON. (TM)
(Burnt Sienna Records, 207 Powhatan, Columbus, OH 43204)

V/A - "Hardcore For The Masses Vol 2" CD

Super-high energy 24 track sampler from Sweden, centering neither on the "DISCHARGE and then some" or melodic sound expected from Sweden, but jumping all over the musical map. UNION, UNCURBED, SOBER, STUKAS, RADIOAKTIVA RAKER, and 19 others speed through a song each (with scarcely a bad track therein-except for the NOFX copycats!!), and a huge booklet details band info as well as lyrics. But the cover, JEEZ!! There's a full-color-enlarged-photo of a cut-off penis!!! Shades of Lorena Bobbit! Yucky. (KS)
(Burning Heart Records, Kolsvagatan 4, 731 33 Koping, SWEDEN)

RECORD REVIEWS

V/A - "Lacking Mindset" EP

First we have STRUGGLE with their usual sound, you know, angry pissed off chunky hardcore with complaining lyrics. Then we have UNBROKEN with their heaviest song to date; it's so fucking heavy that seeing them live is a goal in my live now, fucking awesome. Next is HONEYWELL with a song that fucking sucks just like their name. It's just noise, it hurt my ears. Boo-hoo, sniff sniff, I'm such a cry baby. Finally we have GROUNDWORK with an incredible song, really short and grinding with tons of heavy guitars, they went metal man!, they fucking *rule*!!! (FA)
(Spoonfed, PO Box 10221, Scottsdale, AZ 85271)

V/A - "Man Or Astroman? Meet Teenage Cavemen" EP

MAN OR ASTROMAN? cover surf instro classic "Bombora" and come up with a quite straightforward (for M or A) and very credible surf original, "Surf Terror," both featuring their precise (and scienterrific) laboratory clean sound. The TEENAGE CAVEMEN need a little more dirt for the vineyard in which they're toiling (pardon the convergence of mixed metaphors) if they're going to avoid the junk heap of FUZZTONES-esque losers. A promising sign is their ingenuity in writing a song in the sadly under-exploited genre of Superchampion Sidekick Rock while so many are trying to jump on the Superhero Rock bandwagon. (DD)
(Worry Bird Disk, PO Box 95485, Atlanta, GA 30347)

V/A - "Now Put On Your Face And Join The Race" EP

Four great rockin' garage bands of the foreign variety, including THE SQUARES, THE PERVERTS, THE PERCOLATORS and SIN ALLEY. It's absolutely great to hear the TAMRONS' classic translated to "Ik ben zo wild, man!" Great!
(Demolition Derby, c/o Kris Verreth, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

V/A - "Plastic Bomb" EP

One song each by THE DILDO BROTHERS, BIG CYC, BLANC ENTOC, and SMEGMA. The last two are traditional Oi style songs, while the first two lean towards the pop/funny punk style. All four songs are very good. (KK)
(Red Rosetten Records, c/o Michael Will, Forststr. 71, Duisburg, GERMANY)

V/A - "Straight-Edge As Fuck" CD

Here's a really good compilation documenting what is currently going on in the straight-edge scene in Umea, Sweden. Six bands with the 'chugga chugga' thing happening, and a very American sound (but doing it much better with more sincerity and intensity) delivering one song each, providing a good introduction to a few bands that are to be watched for in the future. Definite standouts are ABHINANDA, SOLITUDE, REFUSED, and the DOUGHNUTS (maybe the only all female straight-edge unit!). Check this out and support foreign hardcore for chrissakes! (MA)
(Desperate Fight Records c/o Saxlund, Kemigr 16, 907 31 Umea, SWEDEN)

V/A - "Think Link" 10"

Six LINK WRAY covers included here, which raises the question: What's the fucking point!? I mean, The FRAMPTON BROS use a *wah-wah* petal for christsake! And the MORTALS? Don't ask! S.C.O.T.S. do an alright take on "The Swag," which wasn't a signature LINK WRAY song to begin with, but still! If you absolutely must have this, make sure you have all the original albums & alternate take re-releases first, & if you're obsessed, pick up the score to Brad Pitt's "Johnny Suede." Why mess with what's perfect? (MJ)
(Drink 'n' Drive Records, PO Box 771101, Lakewood, OH 44107)

V/A - "Up And Down" CD

Comp of European and two US bands from the defunct "333xup & down" 7" series. Mostly punk rock ranging from lotsa late 70's UK influenced stuff to more TOY DOLLS/PETER & TEST TUBE BABIES/Oi-ish stuff to pop punk. Strong tracks from RED LETTER DAY, WATT TYLER and RHYTHM COLLISION. Also some gems from the girl pop-punk of the SWOONS (Germany) to the raging punk grit of DISGRACE (France). Best track here though, is the full-on STIFF LITTLE FINGERS-like "Smile" from the UK band The SECT. 30 (!) songs in all. (HD)
(Incognito, Hermannstr. 1, 70178 Stuttgart, GERMANY)

V/A - "Volume" CD

A compilation of Southern California Artists. Maybe it's just me, but I found this particualrly uninspiring. The best band on this comp is EVERREADY, because they do a CURE cover. Cool. Also included are HEMLOCK, ASHES/DUST, TILTWHEEL, BOILERMAKER, and UNLEADED. All are of the melodic/pop/hardcore vein, all are just there. (SB)
(Liquid Meat, PO Box 460692, Escondito, CA 92046)

V/A - "Weird Out!" LP

This comp features Swedish garage bands from 1986-92. Most are very 60s derived, tend to be a bit on the lite side, lacking the power of...say... THE NOMADS. Best tracks are by THE MONGRELS, and others are STOMACH MOUTHS, HIGHSPEED V, CRIMSON SHADOWS, etc. Inside you'll also find a WYLDE MAMMOTHS EP as well, unreleased and unmandatory. (TY)
(Helter Skelter, P.le Delle Provincie 8, 00102 Rome, ITALY)

V/A - "We'll Never Be Tamed" CD

Wow, have I seen this before?, No, it just looks a lot like that comp with NFAA, RIP, TOKEN ENTRY, WRECKING CREW. Damn, I can't remember what it was called... "Free For All", that's it. It's recorded live, it has four bands in it, the front cover has live pictures of the bands involved, and they all have that NYC hardcore/metal sound. The only difference is that they all are from Germany. We have MURDERED ART with some fast tunes and singalongs; PUNISHABLE ACT, an AGNOSTIC FRONT rip off; STATEMENT doing the same style but with a punkish feel into it, BRIGHTSIDE is fucking tough man. (FA)
(Mad Mob, PO Box 48, 10965 Berlin, GERMANY)

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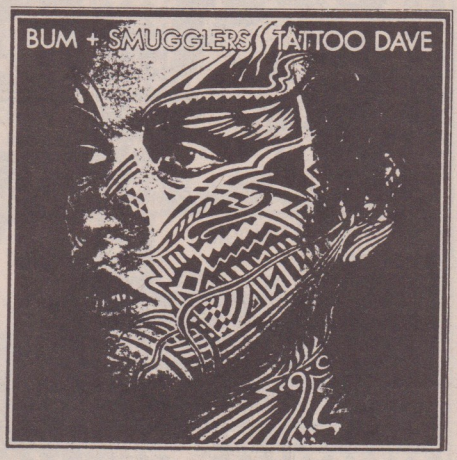

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24, 5pm - **Heaven's to Betsy**, Excuse 17, Moist, Ida

29 - **Haggis** (ID), Gameface (L.A.), Assfactor 4 (SC), Franklin, Factor

30 - **Naked Agression**, Blown Apart Bastards, TBA

AUGUST

5 - **Spitboy**, Los Crudos, Spazz, Stolen Face, Nuclear Armed Hogs, Ambassador Kril!

6 - **Gauge** (IL), Lean, Whirley Bird (L.A.), Teeth

7, 5pm - **Chaos UK**, M.D.C., the Swingin' Utters

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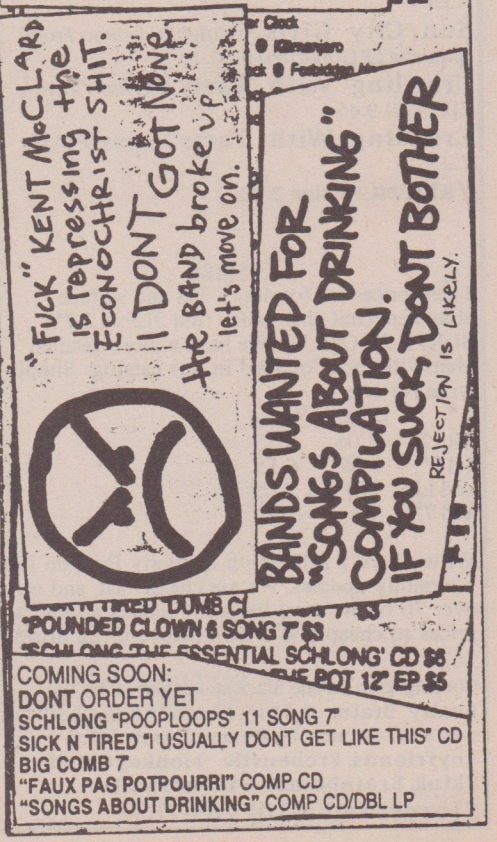

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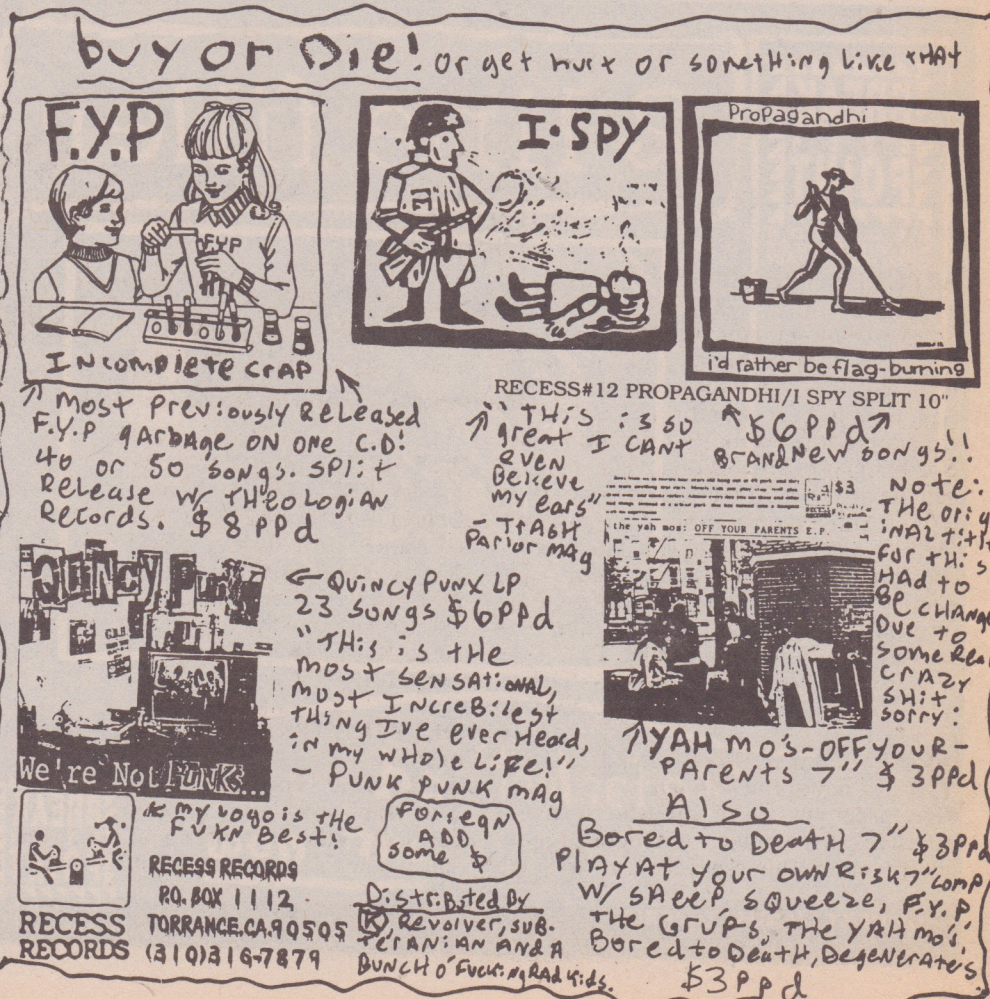

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Note: The original title for this had to be changed due to some real crazy shit sorry:

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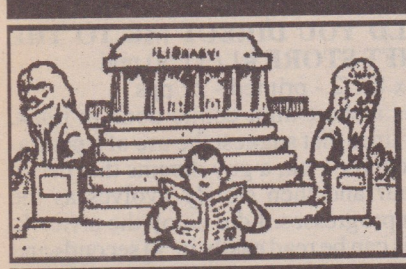


BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SB) Suzanne Bartchy, (SC) Slaugh C, (KC) Kim Carlyle, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (PK) Pete Ketchpel, (ML) Missy LaVallee, (TM) Timojhen Mark, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (ES) Even Steven, (PT) Page Turner, (MW) Matt Wobensmith

ABUSE #4 / $5.00 ppd
8 1/2 x 11 - printed - 104 pgs
Right off the bat I'm impressed by the package - 104 pages of contributions from different artists and writers, all on the theme of Death and Dying. The content ranges from comics (more Evan Dorkin), to single illustrations, to personal anecdotes. There's a lot of substance to this 'zine, and there's a lot that would bear rereading in the future. The first 350 issues come in a package containing stickers, mini-zines and flexi-discs. (JR)
Rachel / PO Box 1242 / Allston, MA 02134

ANGST ILLUSTRATED #6 / $2.00 ppd
8 1/2 x 11 - copied - 32 pgs
Christ - this zine is fuckin' *merciless*! A total laff riot from start to finish. Extremely dry and caustic, this is just too damn funny to describe. It's angst-filled, vicious, and endearing as well. These people should give up doing zines and start writing for Letterman or something. Only a sick fuck would send away for this, so do it today. (MW)
3605 Wruck Rd. / Gasport. NY 14067-9405

APPEAL TO REASON #2 / $2.00 ppd
10 1/2 x 8 - offset - 72 pgs
Sensitive straight-edge that's politically correct, that's hitting the nail on the head with this one. Excellent interview with Spitboy, Entity and David Bahnsen, a jesus freak punk rocker. God forbid! Some reviews, articles on racism, teenage suicide and Hari Krishna, plus lots of band photos. Sorry, didn't find this zine exciting, but there may be lots of young kids that do. The small pamphlet "Leather Souls" that came with the zine was in some ways more interesting, the literary introspective. Just remember, all religion sucks! That's the thirteenth law of Newton physics. (HH)
11864 Julius Avenue / Downey, CA 90241

ARISE! Summer '94 / $1-2 ppd?
11 x 17 - newsprint - 16 pgs
Newspaper put out by folk who run a progressive all-volunteer run bookstore/resource center. This issue is focused on South Africa's celebration of freedom w/ various articles & reflections on it. Very interesting & informative article & interview on Leonard Peltier (a Native American activist unjustly imprisoned). Also includes various other political news. Good read. (KC)
2117 Lyndale Ave S / Minneapolis, MN 55405

AUGUSTUS GLOOP #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Lots of little bits and pieces here. Little bits of diaries. Little bits of comic type stuff. Little bits of punk photos. Little (thankfully little) bits of poetry. Even a little bit on Citizen Fish and Spitboy. (LH)
Brian Kelly / 18547 Shawnee Dr. / Spring Lake, MI 49456

BETTER DAYS #5/$1 ppd or 2-29¢ stamps or trade
5 1/2 x 8 1/2 - copied - 20 pgs
This is the work issue, it seems, with the editor & 3 others writing about...uh, work. The whole thing is pretty locally-oriented: there are interviews with the Glorious Chordsmen - a Johnson City band, and people from the Flying Apparatus - a Johnson City zine. Pretty okay. (KQ)
PO Box 4323 / Carrol Reece Station / Johnson City, TN 37602-4323

BIG BROTHER ED #1 / 75¢ + 2 stamps(?) or trade
5 1/2 x 8 1/2 - copied - 28 pgs
Out of six zines this month, this is the only one with a travel story...This is a good little zine with fiction, rants, an article on the joys/benefits of walking, record reviews, a thing on how fucking rad surf music is, a special review section of retro sixties garage punk, and an awesome interview with Juan Zapatos of Army of Fajitas, which is too good to be real....(KQ)
PO Box 2601 / La Crosse, WI 54602

BITCH #7 / $1.00 ppd
5.5 x 8.5 - copied - 36 pgs
Zine equivalent to reading someone's doodles - excepting the short article on 'Shoeshine'. Nothing redeeming enough to present for others consumption.... (TM)
PO Box 12304 / Richmond, VA 23241

BLINK #5 / $2.50
8 1/2 x 11 - offset - 52 pgs
Sterile computer layout. Too many ads, sex advice and a fashion spread. (?!?!) Also interviews with Cake Like, Capitol Punishment and Lotion. I could say harsher things but I'll just say bland. (ML)
16910 NE 8th Ct / N. Miami Bch, FL 33162

BOBBY IS FRED #3 / 2 - 29¢ stamps or 2 - IRCs
7 1/2 x 11 - copied - 10 pgs
This issue is mostly made up of a re-printing of "Fred's" article on scam indie labels that appeared in MRR #133. There's a little thing on Kurt Cobain, as well as the obligatory Jawbreaker mini-interview that is - along with the newsletter format - what makes this zine what it is. You can also get this in your J-Church 'Kittums in a Coma' 7". (KQ)
PO Box 25656 / Los Angeles, CA 90025

FANZINE REVIEWS

BREAK FREE #2 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
A simple 'zine that didn't grab me a whole bunch, but was okay. Contains a so-so interview w/ Brother's Keeper. Also includes a bunch of H/C reviews & photos. Pretty short & simple. (KC)
Chad Rugola / PO Box 153 / Allison, PA 15413

BURN BABY BURN #1 / IRC for details (free?)
A4 - offset - 40 pgs (available from Cargo)
Punk fuckin' rock man. So, if this zine is from the UK why is most of the content from LA? Fun, handwritten layout but I wonder how deliberately "punk" it is. Two of the band interviews (good though they are) are with Cargo bands Rocket from the Crypt and Deadbolt. (Cargo distributes and I would guess bankrolls the "zine") Whatever. Pizz interview, Sex Pistols record guide, Big Chief interview and six pages of what is essentially an ad for Sympathy for the Record Industry. (BA)
Observation / PO Box 818 / Thornton Heath / Surrey / CR7 6HB / England

BUSY BEA'S BUSH #3 / $.50
5 1/2 x 8 1/2 - copied - 10 pgs
Queer girl rants and emotes, passionate and sassy (?) ya, Sassy! Age is unimportant, read this and feel some human drama. I liked it, hope you will too. (CC)
Nicole / 1141 Boyce Rd. / Pittsburgh, PA 15241

CHUCK #4 / $3 ppd.
8 1/2x11 - offset - 32 pgs.
This issue is dominated by an extensive and completely surrealistic interview with CA band The Grady Sisters and 16 episodes of Iron Balls McGinty - the Irishman with elephant balls. Go figure. It's got some good one line stuff, pictures and odd montages of letters and bits taken from newspapers, etc...(SC)
Chuck Magazine / PO Box 10122 / Berkeley, CA 94709-5122

CHUMP #3 / $1.00 ppd
8.5 x 11 - newsprint - 24 pgs
Great cover - lengthy interviews with Archers of Loaf and the Devil Dogs, local scene reports, a Fudge and Inquisition joint interview, music reviews, etc. Like a thousand other zines, but y'know... (TM)
PO Box 4373 / Richmond, VA 23220

CHYME FLYS #2 & #3 / $2.50 ppd.
8 1/2 x 11 - copied - 40 pgs & 48 pgs
A pretty cool, well-laid-out zine. #2 has ints. with the Melvins, Prisonshake, Shellac, and more. #3 has ints. with Nova Mob, the Bats, Overpass, and Gneissmaker. Both issues are filled to the top with some of the most well written - although at times brutally honest and harsh (in a good way) - record and live reviews I've seen. Practically everything was scanned in, which was annoying at times. (KQ)
3548 Minikahda Ct #2 / St. Louis Park, MN 55416

COB #2 / $1 ppd or $5 for 6-ish subscription
8 1/2 x 11 - copied - 28 pgs
Pretty silly but funny cover photo. This 'zine was not too interesting for me... it is dedicated to silliness & mockery that is beyond (or perhaps before) me. Kinda off-kilter humor, perhaps even slightly offensive. Maybe this is even too ridiculous for me to get very upset at all! If you're into off-the-wall stuff, this could be for you. (KC)
5364 Monkland Ave. / Montreal, PQ / H4A 1C4 / Canada

CONTROVERSY #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Kinda of a nice geeky little zine here. And even though there's not a lot here, what there is, is amusing. Like an interview with Merle Allin (Does Curt have a brother?), Star fashion with Luke Perry, sis talk, a skater interview (but it has pictures), fake edge propaganda, and a Slapshot show review. There you go- that's controversy. (JX)
3355 DeSota / Cleveland Heights, OH 44118

COULD YOU DIRECT ME TO THE THRIFT STORE #1 / $1.50 ppd
5 1/2 x 8 1/2 - printed - 27 pgs
This is a short mini-comic done in thick, heavy lines that suggest the use of a permanent marker... ok, a guy dreams that he's a dinosaur and then slowly evolves as the dream progresses. I did enjoy the artwork, but this can be read easily in 30 seconds and that's not a good thing. (JR)
Jacob / 2700 Glencliff / Plano, TX 75075

CROSSCHECK #3/ $2.00 ppd
8 1/2 x 11 - copied - 32 pgs
I liked this zine quite a bit. It's based in the straight-edge hardcore scene, but instead of paying service to the latest bands, the people behind this project voice their opinions on the scene and related politics, with a frustrated air to it all. It's good to see people are still thinking and questioning what's going on around them, I just hope they do not become so idealistic that they eventually become disillusioned and burn out. (MA)
Adam Bishop / PO Box 151 / Bourbonnais, IL 60914

CRUMP #10 / $1.00
5 1/2 x 8 1/2 - copied - 26 pgs
An ok interview with Evan Dorkin, some short fiction, and lots of sloppy, impenetrable comics with crooked lettering - not to harsh on anyone unfairly, but sometimes the "polished" approach is a good thing. (JR)
PO Box 1837 / Upland, CA 91785

DV8 #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
A hard to figure out zine at first. But once you do you get a little annoyed. Actually, make that a lot. Ok some of it's good, some bad. Anyways, inside you'll find lots of stories, letters and reviews. Not a whole lot here, in fact kind of confusing, like this review. (JX)
PO Box 2643 / Rancho Cordova, CA 95741

DIFFERENT LIFE #3 / $1.00 ppd, or trade
8 x 6 - printed - 40 pgs - Czech
This is a hardcore/straight-edge zine. It has interviews with the bands Earth Crisis, Billingsgate, Mule, Rat Race, Mouthpiece and the German label Lost and Found. Also has plenty of ads and some reviews. (HH)
Roman Soumar / Topolcianska 419/10 / 412 01 Litomerice / Czech Republic

DIFFERENT LIFE MOVEMENT #3 / free
8 x 6 - printed - 16 pgs - Czech
This is a free bulletin put out by those at Different Life zine. This edition has information on recycling, abortion, vivisection

and child pornography. Also has contact addresses in Czech Rep. (HH)
Tr. T. G. Masaryka 1618 / 413 01 Roudnice Nad Labem / Czech Republic

DIG IT #3 / $3.00 ppd
10 1/2 x 8 - offset - 44 pgs - French
Garagemania to the max. Totally cool zine, has articles on the Smugglers, Jello Biafra and Mojo Nixon, Earls Of Sauve, Tombstone Records, Dead Moon, The Kwyet Kings, Davie Allan, plus lots more. It also has reviews, and the neatest graphics. (HH)
32 Rue Pharaon / 31000 Toulouse / France

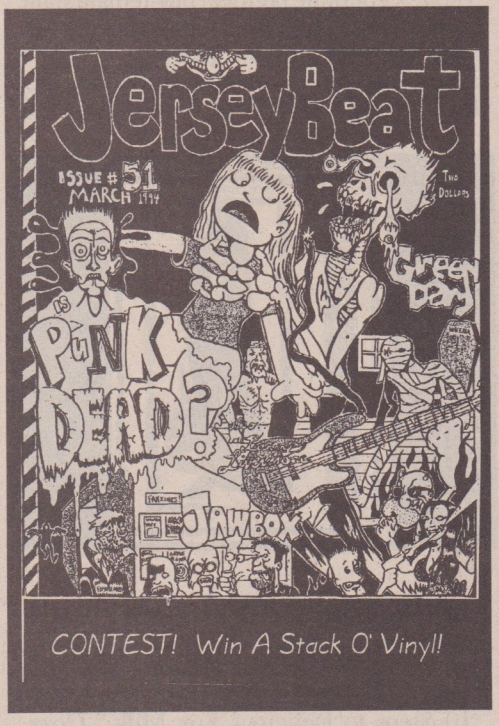
DOY RALPH #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 30 pgs.
Marginal effort; the editor hasn't had Dad buy an Mac yet. Nevertheless, you'll find Doy's thoughts on skateboarding, stealing, and interviews with the New Bombs Turks, and Race To Race. Nothing earth-shattering, but who said self-expression had to shake the world. (SB)
7920 Hearthside Ave. S. #213 / Cottage Grove, MN 55016

DUHHH #6 / $1.00 ppd
5 1/2 x 8 1/2 - offset - 40 pgs.
Now this is a rare treat. A zine that is intelligently written. And a genuine pleasure to read. A zine that honestly holds your interest, makes you want read rather to skim. The opinion (and there are lots of them) are always informed and entertaining. For what it's worth, there's interviews with Buzzoven and Manfat, but it's the several writings that's the pleasure. (SB)
4 Brackendale Grove / Harpendaen, Herts / AL5 3EJ, / UK

DYSFUNCTION #1 / $1.50
8 1/2 x 11 - copied - 30 pgs
While the Northern Connecticut scene was pretty hoppin' back a year or two ago with many bands, shows and records; apparently things have died down a bit (maybe everyone moved West?). That is, at least, the view I get from this zine. Local news is limited to one paragraph that lists a few bands and two clubs. Sadly, there is no contact info for either. The rest of the zine is made up of record reviews, in-depth and fun band interviews (Unwound, Buzzov•en, Spitboy) and some pretty good band photos. Oh yeah, and a cameo appearance from 10 lbs cinderblock bassist Jared. (BA)
Rob Rioux / 32 Whitney Rd / Manchester, CT 06040

EMBER DAYS #1 / $1.00
5 1/2 x 8 1/2 - copied - 24 pgs
Interview with Current aka Ottawa. Very honest, simple zine, complete with Camus reprints, reviews and thoughts. This is a very nice first issue, I hope it comes out with some regularity. (CC)
Jeff / 515 Emmet / Ypsilanti, MI 48197

ENNOBLED MIND #3 / $1 or trade.
8 1/2 x 11 - copied - 24 pgs
From the outside I thought "oh no, some crappy straight edge zine". Not that all those zines are crappy, this one just had an aura. But despite reviews of Orange 9mm and a few other cheeses, this is pretty decent. Features Rain Like The Sound Of Trains and Jawbreaker as well as a Superchunk centerfold. (LH)
Jered Bogli / 71 Pitkin St. / Manchester, CT 06040



ERROR #100 / $1 ppd
Newspaper size - printed - 8 pgs
The "official newspaper of Vermiform Records." Entire contents: 2 book reviews, an interview with Slim of Kill Rock Stars, an article on radical performance artist Chris Burden, two large graphic pieces, and a Vermiform ad. Yep, that's it. For $1 you get only three pages of next, but you do get a nifty 12" by 20" Vermiform advert. Does Sam really expect you to pay money for this? Don't believe the hype; one of the biggest zine rip-offs I've ever seen. (PK)
PO Box 12065 / Richmond, VA 23241

EVADE #1 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 30 pgs
This is a straight-edge kind of zine focused mostly on the heavier side of the music with Slugfest, Snapcase, Abnegation, and Victory Records. While this is definitely one of the more enthusiastic zines I've seen in a while, I wish the editor would question the politics of some of the bands she interviewed (Abnegation) and reviewed. There are also tons of great photos of Chokehold, Mean Season, Soulstice, and more. (MA)
Rebecca Ransom / 130 Windermere, Rd / Lockport, NY 14094

FAITH #3 / $1.25 ppd
8 1/2 x 11 - copied - 24 pgs
Includes interviews w/ Coathanger Abortion, Greening, Syrup, & Reaction Skateboards (SE/vegan skateboard Co.). Also contains various animal right info reprints, plus photos & music reviews. Pretty simple & short, so not too exciting but not too bad. (KC)
PO Box 39 / Eagle Lake, FL 33839

FLIPSIDE #90 / $2.50 ppd.
8 1/2 x 11 - newsprint - 156 pgs
As always, there are tons of interviews, articles, reviews, and ads. Very L.A.The best trips this time around, and just about everytime, are the ones that need disclaimers —> learn to build a redbox and how to make 2CB, which is sorta like mescaline and MDMA. Fun. (KQ)
PO Box 60790 / Pasadena, CA 91116

FREAK MAMA #2 / 50¢ or trade
5 1/2 x 8 1/2 - copied - 52 pgs
A zine with a table of contents! A lot of focus on local (San Diego) stuff. Boilermaker interview, stories about work and school, crushes, and of course pictures of Blake™. (ML)
PO Box 4074 / Oceanside, CA 92052-4074

FRIENDLY FIRE #1 / couple of stamps
8 1/2 x 11 - copied - ?????
Pretty mediocre anarcho-punk zine. The latter is pictures of GBH lookalikes (big hair. lots of hairspray.) The former is a mix of articles - some more "personal" ("why we're getting married" and "you cough, they profit", others more generic political comment. Nothing special, but worth a glance for the odd gem - did you realize for example that since 1970, the CIA has helped produce over 1,000 books. (SB)
PO Box 103 / St Marys City, MD 20686

GAMES PEOPLE PLAY #1 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 54 pgs
There's way more photos than text, which is no problem for me. While sitting in your room and listening to records you can pour over photos of Amenity, Rorschach, Outspoken, Mouthpiece, Strife, Verbal assault, and loads more. There's also a few opinions, on hardcore, straight-edge, competition among women, safe sex, along with some poetry (ugh), clippings, and some stuff that seems kind of 'in-crowd' personal that if you don't know these people it won't

really matter. Don't get me wrong, okay? Not a bad zine, and I hope to see more in the future. (MA)
Traci Lynn / 3402 S. Broad St. / Hamilton, NJ 08610

GARBLES #8 / 2 IRCs
5 1/2 x 8 1/2 - copied - 27 pgs
Ros carries on about comics, her friends, her clothes, daydreams, insomnia... all thrown together in one gigantic pile for you to sort through and enjoy. She also includes a bunch of her artwork, as well as a few comics about jobs and roommates. Fun stuff. (JR)
Ros / 5 New House Close / Canterbury, Kent / CT4 7BQ / UK)

GEARHEAD #2 / $?
8 1/2 x 11 - printed - 110 pgs
This issue comes with a Red Aunts/ Clawhammer 7", and has a Peter Baggecover, as well as pieces on Dick Dale , Sam Butera, biker movies, quite a few record reviews, and more photos of cars and engine parts than you might need - the graphic content is pretty pleasing to the eye, though, and the presentation is very, very slick. (JR)
PO Box 421219 / San Francisco, CA 94142

GET PISSED #0 / $3.00 ppd or trade
8 1/2 x 11 - copied - 18 pgs
First of all, $3.00 for a poorly printed eighteen page zine—even if it is from Europe—is ridiculous. Second, saying that Marian Anderson's photo on the cover of MRR is sexist is total bullshit. Marian totally kicks ass, and get it through yer skull that nudity, if its consensual, does not necessarily equal oppression. Your "PC" restrictions are certainly a lot more repressive than our cover. Not to mention your comment of "more boobs and pussy from Marian". All I have to say is fuck you and your variety of Christianity veiled by so-called feminism. And thank you "Real PC 'guys", perhaps you should liberate yer own language, "babe". I ain't no guy. Loads of ads, poetry, and an article/letter on the hypocrisy of MRR (the zine you love to hate.) (LD)
Groenlaan 29 / 9506 Schendelbeke / Holland

GOBLIN'S ARMPIT #5 / $2 ppd
5 1/2 x 8 1/2 - copied - 92 pgs
OK, the main force behind this zine seems to be one "Jonny Gestapo" who has 590 studs & spikes on his jacket, and lists the Exploited, Circle Jerks, and Sex Pistols on his playlist. A very simplistic take on traditional punk culture, complete with lots of anarchy symbols. Some people have entirely too much free time on their hands.(PK)
PO Box 3635 / Oakland, CA 94609-0635

GODS & DOGS #1 / $4.50 ppd
6 x 8 - offset - 28 pgs
More excellent art from the mind and pen of Jim Blanchard. This is a collection of portraits of celebrities, fictitious people and dogs, all with a dark twist to them. Definitely some of the most amazing work I've ever seen. (MA)
Jim Blanchard / Box 20321 / Seattle, WA 98102

GOGGLEBOX #3 / $1.00
5 1/2 x 8 1/2 x copied - 76 pgs
The zine is so jam packed full of things to read that it's amazing. There's just too much stuff to mention so I'll keep this brief. There's a definite political pro-female slant here, and it's obvious just how much work and time went into this. (LD)
Jenn Gogglebox Columbia Univ. PO / PO Box 250402 / New York, NY 10025-1536

GRADE D BUT EDIBLE #56 / 50¢ + stamp
4 1/4 x 5 1/2 - copied - 24 pgs
Done by the same folks who brought you "10 Steps to Delicious Soy Milk." Cozy handwritten/drawn 'zine. This little thing is full of drawings & an in-depth piece on Marko's job as a "sperm cow." Geesh! Also comes w/ lotsa cool handmade stickers. Plugs for radical sustainable agricultural living w/ a punk attitude. Yes! (KC)
Marko / Rt 1 Box 304 / Whitwell, TN 37397

GREEDY BASTARD #10 / $1 ppd or trade
8 1/2 x 11 - offset - 24 pgs
I highly recommend this zine because it features something most zines don't - a sense of humor! The hilarious phone poll of various Jewish punk rockers Bar Mitzvahs makes this zine worth it alone - but you get more! A Puerto Rico tour diary, an interview with Earth Crisis that's sure to piss off straight edge boys, along with the Queers and other commentary.(some of which is rather obnoxious-i think Bill thrives on pissing people off) Plus I got to hang out with the editor not too long ago, and he's a darn swell person. (ML)
Bill Florio / PO Box 1014 / Yonkers, NY 10704-1014

GYRATE #1 / $2 ppd
8 1/2 x 11 - copied - 48 pgs
Not bad for a first issue. (Is that a clichéd review statement or what?) Two teenage punk rock girls put together this mish mash of: interviews (Samiam, Weston, Dog Pound)-none of which are particularly challenging; diary excerpts (arty...); lots of reviews, photos, clippings, puzzles...has an aura of "apologetic feminism." (ML)
Renée / 832 Clinton Court / Hazleton, PA 18201

HEARTATTACK #2 / $.25 and stamp
8 1/2 x 11 - newsprint - 48 pgs
Looks as though letters, columns, zine and record reviews and interviews will be the framework here. Issue two talks with Iconoclast and Los Crudos. This is really taking shape, articulating a more "youthful" voice than that of MRR, with humor and critique intact. There is an honesty here that is so darn necessary it burns. Support this zine/ effort because it's a zine that supports you, and then some. (CC)
PO Box 848 / Goleta, CA 93116

HECTIC PLANET #6 / $4.00 ppd
7 x 10 - printed - 32 pgs
Evan Dorkin is everywhere these days. This is sort of a futuristic science-fiction series with lots of odd-looking characters and his usual skewed sense of humor... at times it comes a little too close to commercial superhero territory but it's still an enjoyable read. (JR)
Slave Labor / 979 S. Bascom Ave. / San Jose, CA 95128

IF YOU HAVE SCENE #3 / $1 ppd
11 x 8 1/2 - coped - 20 pgs
Actually, the whole title is "If You Have Scene, What We Have Zine!". What? Oh well, I don't totally get what this zine is all about. Your basic stuff from interviews to reviews. Features Pegboy, Doughboys, Summers Eve etc. (LH)
PO Box 12741 / Green Bay, WI 54307

IN MY HEAD, IN MY HEART #1 / $1.00
5 1/2 x 8 1/2 - copied - 24 pgs
"Straight Edge/Vegan" zine with all of the typical "holier-than-thou," macho, emo, religious bullshit. The author dislikes intoxication but likes Bukowski and Sepultura? Duh. I used to find this kind of crap humorous, now it's just pathetic; I've finally figured out that "sXe" means "stupid in the extreme." If your entire identity is defined by your Abstinence, you are one sorry loser. Reading this made me want to wash down a steak with some JD and smoke

some crack for dessert. Why does MRR review this kinda shit? It has absolutely nothing to do with punk rock. (PK)
201 Seeley Road #B6 / Syracuse, NY 13224

IS IT SAFE TO FISH HERE ANYMORE? #5 / 3 stamps ppd
5 1/2 x 8 1/2 - copied - 52 pgs
I swear, travel zines must be the most popular thing going today in zineland. If you've liked zines like *Cometbus*, *Scam*, or *Boredom*, then I highly recommend this. But even if you've never even heard of those, I'd say get this anyway. Small handwritten pages and a little typewriter goes a long way, as there are actually tons of great little tidbits to read about here. I can't adequately describe it, but zines like this remind me of how bland and simplistic my life really is! Very inspiring. And with a Mukilteo Fairies interview (fuck yeah!) you just can't go wrong. It's practically free, so you have no excuse *not* to get it. (MW)
4230 University Way NE #104 / Seattle, WA 98105

JERSEY BEAT #51 / $2.00 ppd
9 1/2 x 7 1/2 - Offset - 76 pgs
The first half of this edition takes on the issue of all the recent changes going into defining punk and who has the last word. There is Jim Testa the editor setting up the impartial debate and describing the facts. There is a guest editorial by Kent McClard who verbally socks Uncle Tim Yo in the face, while us shitworkers are described as mindless drones. Then there are interesting interviews with Lawrence of Lookout Records and two of the major bands, Green Day and Jawbox who have signed contracts with big corporate labels. The rest of the zine is filled up with interviews, the bands Sinkhole, and Saidchild, plus loads of music reviews. Excellent issue! (HH)
418 Gregory Ave. / Weehawken, NJ 07087

JUMBO SHRIMP #6 / $ 1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This is the first time I've ever seen a comic "teaser" in a zine. Good idea, I guess. And after being teased, you can bury yourself in lots of stories and rantings from thunderstorms to movies to losers and talking animals. There's also plenty of zine reviews. A pretty good issue I'd say. (JX)
7405 Creekwood Ln. / Prior Lake, MN 55372

KIDNEY ROOM #3 / $1.00 ppd
3 x 4.5 - copied (wallpaper cover) - 30 pgs
Mostly personal writings, generally covering antiauthoritarian viewpoints. Some info on veganism with recipes and whatnot. (TM)
PO Box 589 / Village Station / New York, NY 10014

KING'S MOB RETURNS #2 / $1-2 ppd?
8 1/2 x 11 - offset - 36 pgs
'Zine by a couple of sassy slightly arrogant boys who compile (scam) a bunch of pieces from other 'zines, plus throw in some stuff written by themselves. Most of the articles are well-written, yet some are pretty annoying to me in regards to content/opinion. Some of the attitudes in here have an intellectually sexist taint to them on subjects such as abortion & rape. Also, there is a weird (perhaps racist!) reprint of an article on "black plight." I am not totally sure where these guys are coming from, so it's a bit unnerving, but their writing is well-done. Sometimes good writers can be a bit dangerous, though, ya know! Probably worthwhile to check out anyhow, because a lot more is discussed in here than most 'zines. (KC)
61 E. 8th St. #230 / New York, NY 10003

L'OREILLE CASSEE #3 / $3.00 ppd
8 1/2 x 11 1/2 - printed - 52 pgs - French
This issue of this French zine is mostly devoted to the SF scene, including interviews, articles on Lookout & Allied Records, MRR, Epicenter, Blacklist, and the bands J Church, Johnny Peebucks and Rancid. Also has stuff on Flatus, Strawman, plus lots of record reviews. (HH)
A.C. Le Meur / 605 A. Bellevue Hameau Bellevue / 76160 saint Jacques / Darnetal / France

LAST FLAG STANDING #1 / send $$$
8 1/2 x 11 - offset - 40 pgs
Nice thick zine here, with pieces on HC faves like Born Against, Resist, and Huasipungo, one with Nine Volt Tongue, and other tidbits on Malcolm X, scams, vandalism, and other punk things. Lots to read, two and a half years in the making. (MW)
Jason Adams / PO Box 2563 / Holland, MI 49422

LINTSCREEN #5 / $0.50
5 1/2 x 8 1/2 - copied - $1.00 ppd
Fragments, girl reviews, random thoughts, and coherent monologues. A very personal zine from Chistine, and none the worse for it. Takes in "Why I dropped out of college" to Propagandhi to "Why I'm a poop"... (SB)
1304 1/2 S. Fourth St / Lafayette, IN 47905

LOST CAUSE #2 / $1.00 ppd
5.5 x 8.5 - copied - 36 pgs
Interesting & diverse reading - several things here were great - "Moving in with your parents" being the highlight. Interviews with Five Finger Discount, editorials on marriage - a great read. (TM)
1708 Grassy Lake Dr / Virginia Beach, VA 23456

MIDDLE GROUND #20 / 50¢
5 1/2 x 8 1/2 - copied - 20 pgs
Bits and pieces of what's going on in Grass Valley and Nevada City, a metaphor for romance as told by school smooching' and Crimpshrine lyrics. and an interview with the Potatoman. (LD)
13393 La Barr Meadows / Grass Valley, CA 95949

MILK AND CHEESE #2 / $4 ppd
7 1/2 x 10 - printed - color covers - 28 pgs
Dairy Products Gone Bad!!! Yes the lead characters of this well circulated and slightly spoiled comic book are in fact: a carton of milk and a block of cheese. Although not the subject of East Bay vegan graffiti (yet) this comic is just as amusing. Artist and writer Evan Dorkin gets around pretty well in the likes of Mad Planet zine and Deadline magazine (UK), but he was also the creator of The Wayne's World comic for Marvel... hmm. Bad-smelling, hard-drinking, and overpriced. They do suggest, however, that you steal a copy as it does still count as a sale for them. (BA)
Slave Labor Graphics / 979 S. Bascom Ave. / San Jose, CA 95128

NOSEDIVE #1 - $1 + 2 stamps
5 1/2 x 8 1/2 - offset - 44 pgs
Cool quirky cute 'zine that's nicely illustrated. Great Pad Thai recipe-cheap & simple, adventures working at Winchell's, making a pickle lightbulb, & various other interesting topics small & large. Quite creative folk behind this entertaining zine. A must get. (KC)
Icky / 1101 SW Washington #235 / Portland, OR 97205

FANZINE REVIEWS

NOSEDIVE #3 / $1 plus 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
Pretty rad zine with scratchy handwritten text and some well-written travel stuff, smoking tips, getting money to let NIH pour water in your ear... Has some sort of lousy comics, and a great "biker supremacy" centerfold piece. The best stuff is written by the editor, the rest is a mixed bag. Entertaining overall. (JP)
Icky / 1101 SW Washington #235 / Portland, OR 97205

OUT OF THE LOOP #1 / free + 1 stamp
5 1/2 x 8 1/2 - copied - 20 pgs
Pretty straight forward skate edge / music zine from Florida here. First off, there's the skating realism story, then some show reviews as well as some record reviews, clippings, skate news, religion and an interview with the Bollweevils. Just needs to be longer. (JX)
Adam / 4700 S. Barna Ave. #102 / Titusville, FL 32780

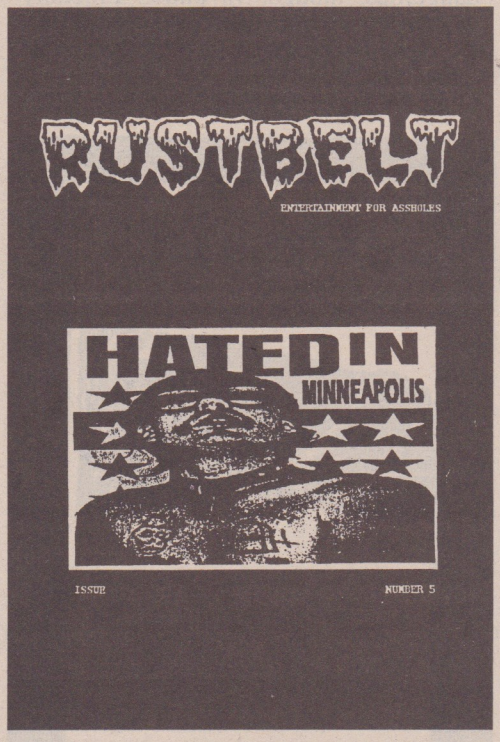
PHREEK #3 / $1 plus stamp
5 1/2 x 8 1/2 - copied - 28 pgs
"Silly-happy-crazy stuff" as it says - it's about five minutes of fun. Pieces on the secret love affair between Kurt Cobain and Nixon, teen movies, punk lameness, as well as reviews, a cartoon, and poetry. These kids crave mail, and submissions, too, so make their day and send something their way. (MW)
1710 Knollwood / Fairmont, MN 56031

PLASTIC BOMB #6 / $6.00 ppd
8.5 x 11 - newsprint - 88 pgs
The eternal MRR nightmare - it's printed entirely in German. So I can only tell you the obvious - interviews with Black Train Jack, Melvins, Vulture Culture, La Cry, Teenage Rebel Records etc. Well laid out and certainly a ton of reading (if you can read it!) Comes with a record as well (see record reviews). (TM)
Frank Herbst / Klaumer Brunch 21 / 46117 Oberhausen / Germany

POO POO #3 / $2.00
7 x 8 1/2 - printed - 48 pgs
Everything here is very neatly laid out and organized. Reviews. Movie Reviews. Anti-PC rants. Pro-unity rants. Actually I should give them more credit than that - the level of writing is pretty high, and everything here is easy to read and digest. It just comes off as overly clean and sterile. (JR)
PO Box 8131 / Burlington, VT 05402

POOL DUST #22 / $1.50 ppd
8 1/2 x 11 - printed - 42 pgs
Skating. This is the "pool" issue, and there are plenty of murky photos of guys wearing shorts, reviews, comics, and lots of full-page ads. Although I did enjoy the cartoon of the punk rocker complaining about skaters in big pants, there wasn't anything in here that blew me away. (JR)
PO Box 85664 / Seattle, WA 98145-1664

POWERLINE # ??? / $1.00 ppd
8 1/2 x 11 - copied - 30 some odd pgs.
Fairly thin and ultimately insubstantial. Has decent, but hardly in-depth interviews with Ian Mackaye and Pennywise/Offspring., plus reviews and some flat poetry. I get the idea that the editor may be a Christian straight-edger, neither of which I rank highly, but I may be doing the guy a disservice. (SB)
111 E Lake Blvd / Medford, NJ 08055



POWER LUNCH # 8 / free + 2 stamps.
7 x 8 1/2 - copied - 24 pgs
Wow, 24 pages and I can't even find a sentence or two to say about it: Not bad, not good, just medium punk stuff on paper. Stuff like hemp news, ads, a letter, comics, reviews — Oh wait there is a good piece on the Violence of Property. I guess I was wrong. See, there is something to say about this zine. (JX)
PO Box 55191 / Tulsa, OK 74155-1191

PROFANE EXISTENCE #22 / $2 ppd
newspaper size - printed - 24 pgs
It's the punx vs. the State and PE is there to cover it all! This zine focuses on the political/crust/grind end of the punk spectrum. In addition to the usual columns, letters, music and zine reviews, this issue contains interviews with DIRT, Hellkrusher, and Archbishop Kebab. Articles on the Zapatista uprising in Mexico, the crackdown on UK squatters, and the efforts to jail anti-fascist K. R. Knutson. And, oh yeah, PE is now quarterly. (PK)
PO Box 8722 / Minneapolis, MN 55408

PUNK PLANET #1 / $2.00 ppd
8.5 x 11 - newsprint - 56 pgs
Second of the self-described 'alternatives' to this here rag. Like the first, this suffers from looking / reading / seeming too much in the mold of what they're "fighting". Seems to me being an 'alternative' would entail ignoring your predecessors. Appreciated the 'BANNED' notes in the record reviews, with all the great stuff I was missing. (Ha!). In the end, diversity is strength... (TM)
PO Box 1711 / Hoboken, NJ 07030

RADIO RIOT #36 / 2 stamps
5 1/2 x 8 1/2 - copied - 16 pgs
Well, this is definitely it. The last issue of this great zine. Mat gives his reasons why he's folding the zine, thoughts on college and graduation, random thoughts, humor, reviews, and more. One of the few zines that showed a human side to things with a personal feel that you could relate to. This will definitely be missed. Fuck. It's going to be a long hot summer... (MA)
19 Union St / New Brunswick, NJ 08903

RENUZIT POTPOURRI #1 1/2 / $.50 plus 1 stamp
5 1/2 x 8 1/2 - copied - 32 pgs
I really wanted to enjoy this zine. After all, it has a Chickenhead interview and a sociological analysis of the 'Andre the Giant Has a Posse' stickers. But the writing is so damn bland and predictable that I found these features, and the rest of it's reviews, articles, etc. nearly unreadable. The shitty layout and poorly copied photos don't even have that punk charm that can sometimes save a zine like this. Oh well. (JP)
Jack / 2207 Shades Crest / Huntsville, AL 35801

RESTRAINT #2 / $1.00 and a stamp
5 1/2 x 8 1/2 - copied - 40 pgs
Here's a good zine that you can lose yourself in. Lots of personal writing dealing with the scene, unemployment, religion, etc., along with word exchange from Split Lip, and Falling Forward. It's great to see someone questioning and not accepting the bullshit that is sometimes put before them from their peers. (MA)
Steve Wade / PO Box 3400 / Columbus, OH 43210

RIOT CONTROL #1? / $2 US, $4 elsewhere
8 1/2 x 11 - copied - 54 pgs
Very punk looking 'zine yet not too sloppy, illegible, or illogical. Very full of stuff.

Contains decent interviews w/ Rancid, Green Day (sorta altered), Chris Pervelis (Internal Bleeding), Chris Dodge (Slap A Ham Records), Macabre, Vital Remains, & Impetigo. Also includes a bunch of reviews. I love Dan's (editor) piece on being a male w/ its interesting thoughts & observations. These people have a great way of writing on silly simple subjects in humorous & intelligent ways. Pick up a copy for sure. (KC)
PO Box 898 / Largo, FL 34649-0898

ROCTOBER #9 / $1 + 3 stamps
8 1/2 x 11 - printed - 20 pgs
Music zine from a very offbeat / original angle. Stuff about Chuck Berry, Lemmy, Sammy Davis, Jr., Screamin' Jay Hawkins, Guitar Wolf, and a Flaming Lips interview. Includes a bonus 12 page comic book with 11 different cartoons with the theme "the worst show I ever went to." The brilliant story from the Life Sentence bassist about how the band intentionally sold out and deluded their fans and Jerome's Minor Threat comic alone are worth the buck. (PK)
1507 E. 53rd St. #617 / Chicago, IL 60615

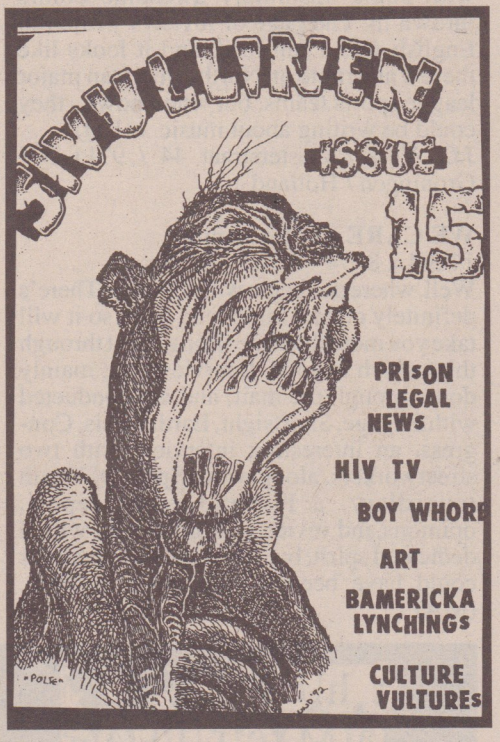
ROTTEN FRUIT #21 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 64 pgs
Well, it's the 21st issue of this zine, and you know what - it's very much like the last ones. Light reading about everyday life, love, and friends, interspersed with social / political issues and activism. It's very friendly and cool, too. If you've enjoyed it thus far, then you'll probably like this one too. I just wish they'd spice it up a bit - it's just too darn *nice*... (MW)
816 Coss Cir. / Westerville, OH 43081

RUMPSHAKER #2 / $2.00 ppd
8 1/2 x 11 - copied - 36 pgs
This is a definite improvement from the first one. The layouts are clean, the photos are clear, and the writing and interviews have improved immensely. Conversations are with Snapcase, Lifetime, Sick Of It All, Endpoint, and the editors' mom! But for me the most interesting piece in this issue was the article on Obsessive Compulsive Disorder. A good zine with a positive and enthusiastic attitude, check it out. (MA)
721-38 65 Place / Glendale / Queens, NY 11385

RUSTBELT #5 / $1.00
8 1/2 x 11 - copied - 20 pgs
Minneapolis scene report, book and music reviews, what can I say...it is punk in zine format. Lots of comics, generally just one of those zines. See for yourself. (CC)
PO Box 50384 / Minneapolis, MN 55405

SHIT OUTTA LUCK #1 / $2.00 ppd
5 1/2 x 8 1/2 - printed - 26 pgs
"Tales of High School Duds" is the subtitle of this comic - the stories are all about geeky teenagers with bad skin drinking themselves sick and driving fast. The artwork is rough and kind of ugly, which suits the subject well. Reading this brought back many unpleasant memories of high school in Modesto, and although I thought it was kind of funny in parts, others may disagree. (JR)
PO Box 5782 / Springfield, MO 65801

SIVULLINEN #15 / $3.00 surface / $4.00 Airmail
A4 - offset - 32 pgs
English language "artcore" zine from Finland with lots of art (some excellent, some just OK), some poetry (oof), an excerpt from the US Prison Legal News (real good), and some short fiction that is highly entertaining. A must for Mantovani fans. Contains contact addresses for all contributors. (BA)
Jouni Vääräkangas / Kaarelantie 86.B.28 / 00420 Helsinki / Finland



SKATE MY MATTRESS #2 / 3 stamps or trade
5 1/2 x 8 1/2 - copied - 28 pgs
This zine has a lot of writing, which I have to say most of did not make sense to me. Some comics and a lot of writing about butts. Really. (ML)
PO Box 80183 / Seattle, WA 98108

STEPS TOWARDS CHANGE #2 /IN MY EYES #3 / $3.00 ppd
5 1/2 x 8 1/2 - copied - 26 pgs
Split zine with interviews from Hopeman Path, 2 Line Filler, Chokehold, Ironside and Water Front. All interviews have unique twists to them, though they don't reach too far beyond scene talk. By the way, what is up with the drawing entitled "Straight Edge to the Bone" that depicts an X'ed hand, thumbs up style, where the thumb is a big circumcised penis? I hope this is a joke, but if it isn't, well... (CC)
Arild Dahlen / PO Box 139 / 2500 Tynset / Norway

STRAIGHT NO CHASER/FULCRUM #3 / $1-2 ppd?
5 1/2 x 8 1/2 - offset - 36 pgs
The final issue. Interviews w/ Process (boring), Vic 108 (long, yet pretty interesting), and Jeff Nelson (decent). Several pages of band photos. Also has a couple of contributions/excerpts which are the best part of this 'zine. Cool piece on first impressions of people & how they are often wrong. Overall pretty good. (KC)
Martin Roberts / 1058 Alamosa / Claremont, CA 91711

SUSPECT DEVICE #20 / $3.00 ppd
5.5 x 8.5 - copied - 48 pgs
Great zine - packed with information. This is the tenth anniversary issue - great to see the enthusiasm and zeal these guys approach everything with. The usual zine fare - but it's all so well done that it is definitely worth the cash. Featuring great non-UK coverage with bands like No Fun at All, KBO!, and also Krapp, Wordbug, Sand, a million reviews. Get it! (TM)
24 Windrush Road / Millbrook, Southampton / SO16 9DD / England

TATTERFROCK #6 / $1.00
5 1/2 x 8 1/2 - copied - 88 pgs
Packed full of stuff and it comes with a rad tape comp!! Interviews with Fifteen and Spitboy. This is a great zine for the summer, if you're lucky enough to have lazy days to sit in the shade of a big tree, this is the reading material for you. Anyway, even if you don't, check it out!! (CC)
PO Box 593 / Grand Haven, MI 49417

THE AMERICAN DREAM #2 / 2 29¢ stamps
5 1/2 x 8 1/2 - copied - 16 pgs
It's small and fairly plain looking, but with a cool attitude and endearing personality. You'll finish it within ten minutes, which is perfect if you're going to do a personal zine about your life. Interesting stuff on college life, confronting frat boy sexism, class issues, domestic violence, and other tidbits. Spending ten minutes reading this is better than watching television. (MW)
Mike D'Elia / 213 Suydam St. / New Brunswick, NJ 08901

THE STROBETONGUE FILES #1 / $1 plus 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
Fictional stories written in various forms. I

found them to be very badly written, of no interest, and not at all entertaining. I'm not a mean guy, but that's what I thought. (GF)
1014 3rd St. / Los Banos, CA 93635

38258447 #1 / $2.00 ppd
8.5 x 11 - copied - 18 pgs
Almost entirely done by the same person, a unnamed editor. Editorials, Editorials, and a few travel stories. Not bad really - a bit simplistic at times ('We all look stupid' for example) - but it's only issue #1 right?! (TM)
2212 'R' St #8 / Lincoln, NE 68503

TOMATO #1 / $2.75
comic - offset - 24 pgs
A comic for the sophisticated 20-nothing. Transitioning to womanhood humor that's bawdy and wait let me check out the promo materials, ah yes...cheeky- whatever!! Too slick for my tastes, even though some of the artwork is neat. (CC)
PO Box 30044 / Seattle, WA 98103

TRIPPA #0 / $2 ppd
5 1/2 x 8 1/2 - copied - 56 pgs - Italian
I can't read this so don't ask me anything too specific about the content. Pretty punk from what I can gather. Loads of interviews with bands like Raw Power (are they still going?), Toxic Youth and shitloads more. To be honest, a lot of this looks pretty metal to me... (LH)
Ballini Stefano / Via Mocale 79 / 50028 Tavarnelle V. P. (FI) / Italy

TRIPWIRE #5 / 2 stamps
5 1/2 x 8 1/2 - copied - 18 pgs
Just some editorial pieces, and some news clippings. Poorly written, not much to say, and a tone overall that I found somewhat offensive. I didn't like this at all, and all I can say is you're lucky they didn't give this to Missy. (GF)
Campbell / PSC #78 Box 1298 / APO, AP 96326-1298

TRUST #45 / 3 DM
8 x 11 1/2 - offset - 64 pgs
Of course Trust is the long established German zine. Flawless production. This issue has interviews with Gore, Saprize, Gunshot, Pullermann, Box Hamsters and more. Lots of reviews, ads, photos, etc. Also contains a pretty comprehensive list of touring bands schedules. All music, all in German. (GF)
Salzmannstr. 53 / 86163 Augsburg / Germany

VERA KRANT #26(?) / $2 ppd (?!)
5 3/4 x 8 - offset - 32 pgs - Dutch
Aargh! The cover says #11, but I know these folx are further on than *that*, so.... I always wondered what all the hype was about this zine that almost no one could read, but now I understand. Cool layout

with some absolutely awesome colors thrown in. The page of reviews written in English was a fun read, and it looks like there's an article on North American major league sports teams, but who knows - they could be writing about music....(KQ)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

WE CARE #2 / $3.00 ppd
11 3/4 x 8 1/4 - offset - 48 pgs
Well, where do I begin with this one? There's definitely quite a bit to read here, so it will take you more than one sitting to get through this, which is good. Interviews are mainly done through the mail, and are conducted with Engage, Shortsight, Earth Crisis, Congress, an interesting interview with two streetworkers, along with a Spirit Of Youth tour diary, a Holland scene report, opinions,and reviews. A good zine with a dedicated spirit, but I do think the questions could have been a little more in-depth. (MA)

Tom Grundner / Karl-Adrian-Str. 10 / 1 / 1 / A-5020 Salzburg / Austria

WHO CARES #2 / $0.29 stamp
5 1/2 x 8 1/2 - copied - 20 pgs.
Slim on content, but slim on price. Basically consist of a fairly decent interview with Ian Mackaye, and excerpts from the essential "Complete manual of Pirate Radio" (they don't give the address for it, but I know it's published by See Sharp Press - try to local radical bookstore, or any good mailorder -Loompanics, AK Press, Left Bank...). A few reviews and pranks with stinkbombs round this off. (SB)
138 South Atherton St. #401 / State College, PA 16801

WILD LIFE #1 / $2.75
7 x 10 - printed - 25 pgs
Peter Kuper is one of the minds behind 'World War 3' magazine, and this is his entry in the "autobiographical comic" sweepstakes - "The Virgin" is an amusing/depressing story about his failed adolescent sex life, "A Little Fable" is a brief Kafka adaptation, and "Waiting for Ricky Jay" is about a bunch of people waiting in line for theater tickets. His writing compliments his stark black & white drawing perfectly, and there's a good undercurrent of humor at work - highly recommended. (JR)
Fantagraphics / 7563 Lake City Way NE / Seattle, WA 98115

WOOZY #5 / US$ 3 ppd
11 x 17 - offset - 40 pgs
Woozy is Hugh! Big and jam full of music stuff. So let me just rattle off the list of surprises inside: An Australian road trip, Emma Goldman, New Zealand music, a Raincoats article, tapes, auto rights, Party Fears zine interview, an X-Ray Spex article, squatting, music reviews, God is my Co-Pilot and Red Texas interviews, comics and finally zines reviews. Lots of stuff here, especially for the bucks. (JX)
PO Box 4434 / Melbourne Uni, Parkviue 3052 / Australia

ZINE WITHOUT FUTURE? #2 / $3 ppd world
8 1/2 x 11 - copied - English - 24 pgs
This is *great*! A Portuguese HC zine written in English with a ton of inspiration that makes most American zines pale in comparison. Awesome interviews with Disaffect, Candiru, Kong, and Inksicão, as well as right on pieces on squatting and boycotting. This is just so damn inspiring - you gotta see it! And if anyone ever tells you that punk won't change anything in the world, you can show them stuff like this and tell them to fuck off. Totally cool. (MW)
Jorge Ferreira / Apartado 3053 / 3000 Coinbra / Portugal

FANZINE REVIEWS

MORE LISTINGS

AN-AH-KAY #5 / 2 stamps
Reviews, clippings, comics, F.Y.P., photos, etc. This is supposed to be funny, but it's quite predictable.
PO Box 935 / Los Olivos, CA 93441

BEYOND OBLIVION #3 / $1.00 ppd
Interviews with Paul Weinman, Gene Mahoney, opinions, and reviews.
442 Hyde Park / Hillside, IL 60162

BIG LOAD #2 / .75 cents ppd
Ads, ads, and more ads. Nothing but ads.I'm not kidding.
Rich Horton / 2632 Stevens Ave. S / Minneapolis, MN 55408

BLACK INK, WHITE PAPER #14 / $1.00 ppd
Hmm.... I don't know if I'm becoming jaded or what, but I have yet to understand why when doing a punk zine, it's okay to look really shitty. Reviews, Antiseen, opinions, etc.
Brain / 519 Baylor Rd / Elmira, NY 14904

BOYS IN TROUBLE #2 / 2 stamps
Opinions, reviews of music, printed matter, and live performances.
3208 Duval #2 / Austin, TX 78705

CHINCHILLA SMILE #1 / $1.00 or trade
Here's one of those pop zines which is so hip, shallow, and cute that I want to take a hammer to every single K record and every other shitty indie pop label that is responsible for inspiring this.
700 Kleberg Ct / Southlake, TX 76092

CHUMPIRE #34 / S.A.S.E.
Opinions and reviews.
Greg K. / 2337 PA Rte 309 / Orefield, PA 18069-9530

DENNY'S BOYS #1 / 2 stamps
Opinions, clippings, Beastie Boys worship (who doesn't ?!), and some shit on Kurt Cobain doing himself in.
Jenn T / 25 Bruck Ct / Spring Valley, NY 10977

DREAM WHIP #4 / $1.00 ppd
A bit of a personal type zine, with travel stories, thoughts, and a great feel to it. For some reason, looking at this makes me miss that part of the country.
Box 53832 / Lubbock, TX 79453

EEEK! #1 / 1 stamp
Reviews, meeting Arcwelder, and other things.
200 Fox Lake Dr / Clinton, NC 28328

FORCE FEED #1 / $2.00 ppd or trade
Scene reports, article on sizeism, reviews, poetry, clippings, etc.
3020 Rivermont Ave / Lynchburg, VA 24503

HELTER SKELTER #1 / 1 stamp
How to build s television transmitter, words on Anarchy, opinions, and reviews.
Derek Teslik / 3519 Woodbine St / Chevy Chase, MD 20815

GREGJAW #7 / S.A.S.E.
More comics with the character dealing with hate, reminiscing on growing up, and more.
46 Harmon Ct / Edison, NJ 08837

GURLZ WITH GUNZ #8 / $1.00 ppd
Opinions, Kicking Giant, Lunachicks, and more.
PO Box 1546 / Havertown, PA 19083

INTY BINTY #3 / S.A.S.E.
The newest issue with words on relocating to the Chicago area from El Paso, a comic, and reviews. Comes out on a consistent level, you oughta send a contribution.
PO Box 621 / Graylake, IL 60030

KOOL TILE FLOOR #? / .75 cents and a stamp
Another one of those journal type zines, (in a way), with recounts of traveling about and some embellished stuff here and there. You may liké it, who knows.
Jon Brogger / 611 Capital Way. S. #504 / Olympia, WA 98501

LIBRARY PUNX #2 / $1.00 and 2 stamps
The second and final issue of this zine geared at raising the literacy of punks everywhere. Reprints from various books on punk culture, Bigfoot, Cannibalism and more.
Joseph A. Gervasi / 142 Frankford Ave. / Blackwood, NJ 08012

NEAT DAMNED NOISE #2 / $3.00 ppd
Are you just dying to know what ever you can about the Damned? I know you are!! Well the search is over my friend cuz here's a fan zine dedicated to these guys. Facts, pictures, and lord knows what else.
PO Box 42850-123 / Houston, TX 77242-2850

NEWSCHOOL NEWS #12 / .50 cents
Some opinions, a lot of letters with the editor responding, a couple of poems, and reviews.
Sarah Michaels / RD 2 Box 53 / Landenberg, PA 19350

NO DOI #5 / $1.00 ppd
A bunch of comics, reviews, stories, opinions, and so much more!
2609 Rathbone Rd / Lincoln, NE 68502-4235

POINDEXTER #? / 2 I.R.C. 's
A piece of 11 x 17 paper folded in half packed with text. Opinions, trivial stuff, reviews, and an interview with All.
Luke Marinovich / 136 Britannia Ave. / Munster, WA 6166 / Australia

SLAP YOU SILLY #1 / S.A.S.E.
A new one pager which consists mostly of opinions, song lyrics, and a little more.
Randy Larsen / PO Box 378 / Putnam, CT 06260

SOCIETAL LETDOWN #1 / 2 stamps or trade
Blownapart Bastards, Pansy Division, Buzzoven, thoughts, quotes, etc.
PO Box 1585 / Wilmington, NC 28402

STYLUS #1 / $1.00 ppd
Interview with All, a write up on Pop Defect, reviews, and a piece on the local radio scene.
10711 NE 198th St / Bothwell, WA 98011

TEAT WARP #1 / $1.00 ppd
A mini-comic deal with drawings of women's breasts being distorted in various ways. Sure to raise a few eyebrows.
Jim Blanchard / Box 20321 / Seattle, WA 98102

THE FLY PAPER ## / $1.00 plus stamp
Interview with Gigolo Aunts, opinions, reviews, clippings, etc..
3603 Sexton St / Alexandria, VA 22309

TRIPWIRE #4 / 2 stamps
Creative writing, opinions, comics, a Fugazi photos, etc.
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UNDER CONTROL #2 / $1.00 and many stamps
Opinions, Blood Sausage, Brutally Familiar, Kent McClard, reviews, etc.
Lucinda Rinaldo / 202 Drum Hill Rd / Wilton, CT 06897

VERA KRANT #12 / $3.00 ppd
Tons of news, reviews, Cooper, Walkabouts, The Squares, and a lot of color. Very consistent, and it appears that they come out twice a month. Get yourself a Dutch dictionary and send for this.
J.C. Vera / Oosterstraat 44 / 9711 NV Gronigen / Holland

WORX #6 / 1 stamp
Another new zine coming out of T-town (Tulsa, OK), with reviews, clippings, opinions, and a twisted sense of humor. Glad to see things are happening there again.
PO Box 55004 / Tulsa, OK 74155-1004

As saturated as the Bay Area seems to be- this distribution stands alone. Committed to making simple political critiques and thoughtful calls to action, Ideal For Living is growing. In talking with Scott Selby- the person primarily responsible, I came away with one very basic notion- the necessity of action. I hope you all are equally inspired. Interview by Carrie Crawford.

MRR: What are you distributing and why?

Scott: Ideal For Living distributes East Bay Vegan News, a local newsletter, various cookbooks and a series of free info sheets that address issues such as drug use and animal exploitation by looking at the political specifically multinational capitalism's interrelations. A few friends really thought this sort of info should be available in the punk/hardcore scene- and from some MRR classified ads- IFL spawned.

MRR: What do you see as the difference between the punk community and that of an activist community?

Scott: By definition- activist groups are centered around action on behalf of certain values, whereas by definition punk is centered around aesthetics: music and fashion, where politics and activism come second. In the scene I see a large number of people who mention issues but don't do anything about them- what I really want to see happen is groups form and interact with other like-motivated groups both inside of outside the punk/HC community- moving the common rhetoric about exploitation into a realm of education and action.

MRR: In doing this- do you focus on people who may not have access to this information or on those who may be aware but not active?

Scott: Both. An example of this is our Why Drug Free? pamphlet. First we got it out in the SE scene hoping that a significant number would pass it on throughout their high schools and beyond- our goal being larger society. Typically I pass out info sheets at street fairs, table at shows, put them in campus mailboxes and to other groups that may be interested, like environmental groups.

MRR: Tell me how you feel about the generally apolitical nature of punk/HC?

Scott: Punk/HC communities are typically just another form of culture, like art circles, poetry or acoustic music scenes- it is an aesthetic group that attracts people who look alike and like the same kind of music- without any active element. That makes me want to pull away. I see punk/HC as a small pond in a larger ocean, thus the debate is limited. People spend their time talking about aggression and women in the pit rather than taking it a step further a talking about how the pit is irrelevant or merely a symbol of a larger problem. I guess it boils down to my wanting to change society- not the scene.

MRR: The other night we were talking about punk as a false rebellion- expand a bit on this idea.

Scott: In the more institutionalized corners of punk/HC I see the rebellion that takes place as a rebellion for its own sake. People think they're rebels if they have a mohawk, drink or like Mykel Board- but really what they are doing is reinforcing and perpetuating the same traps that ensnare us in larger culture. Really- it is the same thing- group after group- punk just has this interesting way of making you think you're doing a lot when in fact you're doing very little.

MRR: With the East Bay Vegan News being distributed what sort of balance are you striking having what could be called privileged white values circulating in poorer communities of color?

Scott: We haven't had any issues come into conflict, we're working on a bilingual, Spanish-English, vegan info poster to be more responsive- bit we're not assholes- we realize we're coming from a relative position of privilege- we only want to point to how many of these community struggles are intertwined. Much like Caesar Chavez did with veganism, pesticides, worker exploitation and poverty/racism.

MRR: Any last comments?

Scott: It's not enough to not be part of the problem- you've got to be part of a solution. I like this slogan because it captures the essence of what I'm trying to get across to people.

IFL has a big "secret" project in the works. Send two stamps for a current catalog and information.

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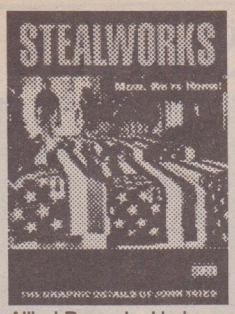

STEALWORKS

THE GRAPHIC DETAILS OF JOHN YATES

STEALWORKS is a loose collection of work created to date by self-described "visual media mechanic" John Yates. For the last 5 years he has acted as self-editor and publisher of the magazine Punchline. The core of this book comprises the visual assaults he has created for Punchline. His work has appeared in several other self-produced printed projects, various small press publications, on t-shirts, and numerous record covers and other music related material. The collection is culled from all of his previously published work. John Yates is the visual mechanic for the independent record label Alternative Tentacles. He is also responsible for running his own label, Allied Records. He is currently working...

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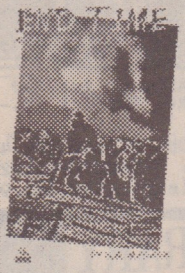
-Jello Biafra, from his introduction



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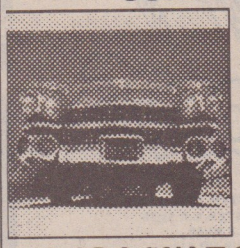

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MAXIMUMROCKNROLL music classifieds

RARE BRITISH PUNK/OI!/HC Set-sale 1800+ items. Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel/Fax (0462) 433089.

SLUGGISHA TAPES underground, DIY, over 100 bands plus rare, unreleased recordings. Write for catalog. Our bands are in a league of their own. Bands send tapes for distribution. Sluggisha Tapes, 215 S. Lake Drive, Lehigh Acres, FL 33936, (813) 369-7353.

WANT: BGK, 7, 1st LP (Vogelspin Press) & t-shirts, any stuff, Rattus: 7s, LP, Iconoclast: 7, Shitlicker: 7, Final Conflict: 7, Mental Abuse: LP, Christ On A Crutch: 7 & old rare UK, US, Sweden, HC, etc...Trade OK! but I have Japanese HC only. Have Gauze, Gism, Lipcream, Confuse, etc. Send me your have & want list & IRC, no rip off, fuckin rip off! To: Kaoru Yokoyama, 50-22 Midorigaoka 1-chome, Chofu-s, hi, Tokyo, 182, Japan.

ACHTUNG! Rare Grindcore and deathmetal t-shirts for sale, including: Macabre-Vincent Price, Carnage-Infestation of Evil, Macabre- Murder Club, Rotting Christ-logo and drawing, and many more! All in excellent condition, write for detailed list and prices! Write soon, limited Quantities! Kevin King/12304 Erwin Ave./Cleveland, OH. 44135.

VIDEOS AVAILABLE ON ALL WORLD SYSTEMS! Look no further, Ive got over 2500 shows to choose from! Live shows from the beginning of time up to 1994. Rare movies/hard to find early punk/hardcore/industrial/documentaries/call and ask, or send $1 for big list. P. DeMattia/8 Haddon Road/Hewitt, NJ/07421-2329. Phone: (201) 853-4420 or fax (201) 853-8740.

CRASS, CONFLICT, ZOUNDZ, The Mob, Apostles, Dirt, Flux of Pink Indians, Omega Tribe, Subhumans live, studio, demo and interview tapes. Hundreds more. Also records and literature. Send $1 for full catalog: BBP, 90 Grange Drive, Swindon, Wiltshire, SN3 4LD, England.

FREE DEMOS, cheap 7s, all kinds of stuff! Feast of Hate and Fear Fanzine and Records has a list of free and cheap stuff. Want it? Just send a SASE to: F.O.H.A.F., P.O. Box 820407, South Florida, FL 33082-0407.

SELLING MY RECORD, TAPE and t-shirt collection. All kinds of music from the 1960s, 70 s and 80s. From funk to punk. Please send me your want lists. Bob Farrington, 7 Florence Drive, Clark, NJ 07066

BEASTIE BOYS VIDEOS, 1986-1994, huge selection, low prices, fast service, high quality, free postage, everything any Beastie fan wants is right here, for catalog send SASE to: Ben E., PO Box 215903, Sacramento, CA 95821.

PUNK & HARDCORE in Finland 1982-93 sampler w/ Lama, Anti Cimex, Rattus, TK, Kaaos, Bastards, Maho Neitsyt, Unborn SF, KTMK, Pelle Milijoona, WDM, Tamper SS and Riistetyt. 140 minutes in colour, VHS Pal, high quality videotape, $ 30 airmail postpaid everywhere .(Cash only please), very fast service!!! MM Tapes, POBox 174, SF 11101 Riihimaki, Finland.

TRADE/SALE All originals. No bullshit! Shattered Faith I Love America 7, DOA & Friends Expo Hurts 7, Freeze Tourists and Guilty 7s, Shitlickers Cracked Cop 7, Bad Religion Unknown LP, SOA No policy 7, La Peste Better Off Dead 7, Panics Wanna Kill My Mom 7, Septic Death Burial7, Artificial Peace/ Exiled 7, X Aspirations LP, Eddie And The Subtitles Skeletons LP, Widows all 7s, Eppu Normaali Poliisi Pamputtaa and Nipa 7s, Briard 7s, Terveet Kadet all 7s, Vox Pop Just Like Her Mom7, Deep Wound 7, Really Red Crowd Control 7, etc. Tons more from all around the world!!! We trade or buy. Massive catalogue for $1/IRC. Write to A.A.R. c/o Jukka, POBox 174, SF 11101, Riihimaki, Finland.

WANTS ORIGINAL first pressings only! Village Pistols Big Money 7, Vomit Pigs 7, Features 7s, The Star Club Go To Hell and Club Take One 7s, Wakaki Ansatsusha 7 and more. Vktms Midget 7, Subhumans Sickoids 7, Fear 1st 7, White SS Mercy Killing 7, Cool Ghoul Fascist 7, Soft Boys Wanna Destroy You7, Fullham Furies These Boots7, Naked Raygun Flammable Solid 7, Are We Too Late For The Trend comp LP, Bud Luxford Presents comp LP #1, Fresh Color all, Gasoline Killer Man 7, Happy Squid Sampler 7, The Kids 1st LP and 7s, Kriminella Gitarrer 7s etc. 70s and early 80s punkrock from all around the world!!! Write to A.A.R. c/o Jukka, POBox 174, SF 11101 Riihimaki, Finland

AGENTS OF MISFORTUNE #2 out now. $1.25 ppd. Interviews with Not My Son and the Rickets. Music Reviews, Poetry and a bunch of other jibberish. #1 Still available $1 ppd. (Detonators, Godless) 16409 SE Division, Ste. 216-138, Portland OR 97236-1931

A SOCIAL REVOLUTION must take place, before any kind of positive change can take place. Im sick of being outnumbered by the norm. My tax dollars dont seem to be making a change. Would like to hear from other Anarchists who are sick of the Greed and Corruption which surrounds us everyday. Educate the Masses! Chris 3665 Bridger Dr. Carmel, IN 46033

UK VIDEO trader looking for contacts around the world. Over 400 hours of punk/hardcore/alternative TV clips/full shows etc. (If you've nothing to trade, I'll sell too!) SSAW/3IRCs/or your list to: Dave, 22B Dundas Street, Edinburgh, Scotland.

ANYONE WHO WANTS to trade bootlegs & live tapes or anything cool. Write me. Tina, 664 Cynthia, San Diego, CA 92069. I miss you Jakey-poo.

ALIEN SEX FIEND records for sale. Included in sale are "R.I.P." the first 7", the hard to find bad mixes, test pressings. Serious collectors send for free record and price list. Send a self addressed stamped envelope to Mike, PO Box 2205, W. Paterson, NJ 07424. Sorry, no phone calls.

ANGRY & THUNK! Present the Vol 2. A series of DIY tapes with bands from all over. This one contains 19 bands on a 90 min tape. Good sound quality and a nice cover like the Vol 1. Includes One By One, Health Hazard (UK), Kangaroos In Tilt, No Violence (Brazil), Uutuus, Lama (Finland), Lo Veas No (Spain), Four past Midnight (Scotland) and many more. Traders are welcome or pay $4 slave credits everywhere. Vol 1 still available with 15 bands. Contact Yves Berthiaume, POBox 660 25, Quebec PQ, G1R 1P8 Canada. We stll need bands for the following tapes. All the bands will get a free copy. Thanks!

MOTHERFUCKERS fourth release out now. $2 postpaid cassette. We Suck-Get Fucked-Fuck You! Scumpunk forScumfucs. Free stickers write: MF's 4765 S. 26, Milwaukee, WI53221.

VIDEOS (PAL) SALE/TRADE: NoFx, Beastie Boys, Green Day, Rancid, Op Ivy, Bad Religion, Ramones, Les Thugs, Neurosis, Dickies, Screeching Weasel, New Bomb Turks, Toy Dolls, Boredoms, Husker Du, Extreme Noise Terror, Unsane, Black Flag, Mudhoney, Sonic Youth, Jawbreaker, Dinosaur Jr, Rollins, Discharge, Devil Dogs, Down By Law, Therapy?, Bad Brains, Snuff, All, Descendents, House Of Pain and more. Marco Sannino, Via Monteverdi 43, Palermo 90145, Italy. Send $1 for list.

DRIVE ILLEGALY AND get away with it! Get the new demo by Farm Use. Ex-Rectal Pus members, Dammit and Scotty-pus, reunited for shit even more stupid than they used to do! It's weird. It's Conway Twitty risen from the dead. Send $2 or blank cassette to Bovine Productions, 422 Orchard Ave., Rocky Mount, VA 24151.

77 UK PUNK ONWARDS. Vinyl, videos, memorabilia- over 2000 items. We also buy USA/ UK stuff! Send IRC to: North Records, 32 Cecil Street, Blackpool, FY1 3RA, England. Mail order catalog available. We are a two man corporation!

WE ARE SICK of wasting our time being complete bums and wasting our $$$ on cheetos and grape soda. So let's make some fucking records. Send demos to Figure Four c/o Rick MacDonald, #3797 FSC, Fitchburg, MA 01420. (508)342-3666 email: rmacdonald @fscvax.fsc.mass.edu

THE TOADIES are a band who rule and should be playing in your area soon. If they do, check 'em out. If you can videotape them please do as I am more than willing to trade for (or buy) good quality shows. More info: Joe Hunter P.O. Box 671273 Dallas Tx 75367.

MAXIMUMROCKNROLL music classifieds

WANTED: Live, demo, radio video, practices, studio, of these bands; G-Whizz, Regan Youth, Nip Drivers, Filth, Youth of Today, Odd Numbers, Thatcher on Acid, Pansy Division, The Hated, Heroin, John Henry West, Young Ginns, Antioch Arrow, Blatz, Yeastie Girlz, Social Unrest, Bratmobile, Authorities, Soup, Bikini Kill. Will buy or trade. Ryan Ravenna, 7310 Circlebank Dr., Raleigh, NC 27615

HEY IF YOU ARE interested in being on a comp. tape send any recorded material (HC/Punk/Spoken Word/anything) to; K-RaD Comps. c/o Mark Protas, 1017 Oak Knoll/Sugar Land, TX 77478. Garage to studio quality. Send logos etc. to be included on one page newsletter with tape. Everyone contribuiting gets a free copy.

ATTENTION ALL HARDCORE / grind / crust / nóize bands & lables!! New up and coming lable / distro wants to distribute your records, tapes, etc. 150% no rip offs! Fast, brutal and chaotic hardcore, grind, crust, noise tunes is what we want to release and distribute. Please send samples and reasonable wholesale prices to: S.A.M., 427 Jemez Rd., Santa Fe, NM 87501, USA. All mail answere!!!

VIDEOS: over 1000 shows. GG, Dwarves, Green Day, Jesus Lizard, Bad Relition, Fugazi, Dead Kennedys, Buttholes, Mummies, Muffs, Helmet, Misfits, Lunachicks, Nirvana, Screeshing Weasel, Operation Ivy, Ramones, Shonen Knofe, Social D., Siouxie, Liabach, Smashing Pumpkins, Slayer, Rollins, Mr. Bungle, L7, Jawbox, Fear & many many more. Merle Allin, 214 E. 24th St. #5B, New York, NY 10010. Call (212)889-8334. $1 for Xlarge list.

GG ALLIN VIDEOS: Terror In America 1993 shows. Excellent quality from the master tapes with 2 sided photo covers. Lots of blood, shit & violence. Also 93 tour t-shirts. Watch for the Murder Junkies tour late May w/Jeff Clayton from Antiseen on vocals. Write. Merle Allin, 214 E. 24th St. #5B, New York, NY 10010. Call (212)889-8334.

GG ALLIN: Limited copies of the first 7" single that GG ever played on with a band called Malpractice from 1976. He plays drums on this rare single. It comes with a 2 sided cover of photos of the band. Here GG before the Jabbers. Write. Merle Allin, 214 E 24th St. #5B, New York, NY 10010. Call (212)889-8334. Highest bid.

THE HENCHMEN -four song demo. The music is heavy hardcore. A must for the extreme fuckers. Members include Obituary, Righteous Pigs, and Pittbuly. Send $5.00 for demo to The Henchmen, PO Box 56484, Chicago, Il 60656-0484.

OUT OF PRINT! Powerpop/Punk/Metal/ major and indie cassette and CD deletions cheap! Cassettes $2.99-3.99. CDs $4.99-10.99. Free flyer/catalog. Just write: Infernal Racket, Studio 127, POBox 443, Owosso MI, 48867-0443 (Overseas send 2 IRC's)

NEED TEXAS STUFF (CIA/VVV Records, Hugh B, Dicks, Degenerates, more), Clash, Toxic Reasons, Chiefs, Eat-Both, Viletones, Fix, Vengeance, Public Disturbance LP and much more. Have Gears, Crime, Bad Brains, Japcore, more, see other ad. Randy Lancelot, 3468 S.119th, West Allis WI, 53227.

FOR SALE Abrasive Wheels, Conflict, Crass, Dirt, Disorder, Discharge, Exploited, Varukers, many Riot City and No Future. Send 2 IRC's or $1 for large punk list to Dave, 45 Somerset Rd, Coventry, CV1 4EG, England. Phone/Fx: (+44) 203-225378

TRADE: Grind/HC audios and videos. Grief, Crossed Out, Drop Dead, etc. Want Rupture 10", Neanderthal "Fighting Music" 7", and Charred Remains / P.T.I.S. 7". Also trade or buy shirts. Contributions from labels, bands, and anything else for new zine: War and Pain - grind, noise, punk. (908) 251-4456, Greg, 25 Red Bank Rd., Spotswood, NJ 08884.

HINGE-meaning 7" out now, $3 ppd. Distributors write for wholesale prices. Compilation 7" in the works, watch for it. Vagary Records / P.O. Box 341811 / Milwaukee, WI 53234.

FREE CATALOG packed with the best hardcore, punk, alternative and industrial in all styles and formats. Send a stamp for a huge catalog to Round Flat Records, 63 Lennox Avenue, Buffalo, New York 14226.

VAGARY RECORDS is looking to put out an all (or most) female band compilation 7". If you're in one, send us your stuff/ I know you're out there! Don't be shy, be heard! Deanna c/o Vagary Records / P.O. Box 341811 / Milwaukee, WI 53234.

DEAD KENNEDYS! I am looking for anyone out there to trade DKs live audio, flyers, side projects, and information, etc... I have 16 live shows to trade ('79-'85). No money and no profit. Mike, P.O. Box 2381, Northbrook, IL 60065-2381.

SPLINTER-10 Love Songs LP now available $6 ppd. Also, WoodBox Zine #4 Square One Gurl Zine, both $1 ppd. Arise/Nevertheless 7" $3 ppd. Orders and distro inquiries to John / 201 Seeley Rd, Apt B6 / Syracuse, NY 13224 - Phone (315) 449-9238, Fax (315) 424-7821.

TRADE GISM, Antisect, E.N.T. "Burladingen", Systematic Death 7"+12", CFA 7", Kuro 8", Bastards "Controled" 7", Freeze, TK, AF "Vip", Ratcage, Subhumans "Firing" 7", Really Red 1st7", Straight Ahead 12" and tons more. Need Jap, old Euro and US stuff and any other cool HC shit (+Oi!). Your lists to me and you got mine. H. Firmanty, Lortzingstrasse 27, D- 13355 Berlin, Germany

BIG $$$ FOR OI and skin music 1977 to present all labels - I am a free speech retailer-collector. Up to $15 to $30 per LP + 7". (415)626-3867. 90 9th St., SF, CA 94103-1408.

SEEKING DEFINITELY: Vile LP, DDT 7", Dayglo Abortions 12", Genetic Control 7", Cicil Dissent "First Blood", Rest In Pieces 1st LP, Zero Boys 7", 013 LP, Asbestos LP, Dirt Shit 7", Electric Deads, Kjott, Nabat "Scenderella", Rocks, lama, Punk! Que Punk?, Propaganda 7", The Punks tape. Tradestuff available. H. Firmanty, Lortzingstrasse 27, D-13355 Berlin, Germany.

VIDEOS FOR SALE: Cheapest prices $12 for 120 minutes. have GG, Accused, Dead Horse, Fugazi, NIN, L7, Lunachicks, Nirvana, Obituary, Quicksand, RKL and lots more! Send stamp for list to: Schmegma Videos, 3346 Cedarhill, San Angelo TX, 76904

VIDEOS FOR TRADE: Have over 200 shows with punk, hardcore, death metal, and s/e. All video and audio lists welcome. Schmegma Videos, 3346 Cedarhill, San Angelo, TX 76904

AUCTION: RARE MINT LP's: Death In June "Wall Of Sacrifice", D.I.J. "Flowers Of Autumn" limited to 666 copies, Bad Religion "We're Not The Damned" bootleg, Sixth Comm "Content With Blood" "The Taste For Flesh" and autographed picture disc, Teenage Jesus And The Jerks s/t, Screeching Weasel "Ramones cover album" rare white vinyl, Psychic TV "Dreams Less Sweet" (Not issue w/bonus 12"). Bidding ends August 1. Chris Bickel, 1035 Comanchee Tr, D-16, West Columbia, SC 29169.

VIDEO FOR TRADE: Black Sabbath, Bobby Soxx, Breeders, James Brown, Coltrane, Cows, Chris Duarte, Gits, Hole, Huns, Jane's Addiction, Kiss, Led Zeppelin, Legionaire's Disease, Loco Gringos, Lithium xmas, Melvins, Mingus, Nerve Breakers, Sebadoh, Smashing Pumpkins... I trade for 1.) high quality live video, and 2.) concert flyers/posters of current tours. Axis records, Box 33033, Austin, TX 78764-0033. (512) 445-6423. Calls preferred.

SHUDDER TO THINK - I am still after their 1st 7" "Arson" Have for trade: Y.O.T. 1st 7"; Unity 7" (blue); Gorilla Biscuits 1st 7" (yellow) + New Direction 7" w/extra live promo! (40); Nirvana - Hormoaning 12"; Coloured Insipid vinyl 7"s; Fluid/Loveslug 7"; S. Youth Whoresmoaning - 12"; + more. Wants: Dead C. u.s. 7"ers. Simon Kay, 33 Mountbatten Ave, Glenfield, Auckland, New Zealand.

PUNKS!!! Looking for these records: Aspirin Feast "Police Beat" 7', "Let Them Eat The Jellybeans" Comp LP, Peter And The TestTube Babies records, Christ On Parade (1st and 12" and all 7"s), "Ripcord" records, "Welcome To 1984" MRR Comp LP, "Not So Quiet On The Western Front" MRR Comp 2XLP's, Beastie Boys "Pollywog Stew" 12"EP. Send prices and if you're not interested in selling these I'll send you a blank tape and a couple bucks, but I'd rather have the vinil. Thanks. Rick 1512 Elkay Dr. Eugene, Or 97404

MAXIMUMROCKNROLL music classifieds

PHILLY AUDIO MASTERS for sale $5 each. ppd: Biohazard 4-7-93 60 min., Dead Milkmen 8-7-93 50 min., Fight 4-18-94 60 min., Julianna Hatfield 8-4-93 55 min., Helmet 10-17-92 35 min., Murphy's Law 6-27-93 75 min., R.A.T.M. 1-22-93 45 min., Sick Of It All 4-7-93 55 min., Send to: Mike 6566 Windsor Ave., Philadelphia, PA 19142.

CREATIVE DRUMMER WANTED in Detroit, Ann Arbor, Livonia area. Contact: Mike Nobody, 7868 Birch, Taylor, MI 48180. (313)295-3766 or (313)292-6935, if no answer.

DRUMMER NEEDED in college town with thriving music scene. We're experienced, creative, friendly musicians looking to play progressive, heavy, noisy, melodic, trippy type-stuff ie: Sonic Youth, Neurosis, Coil, John Zorn, Crass, Swans, Birthday Party, Nomeansno, Monster Magnet, cool jazz/bop, etc, etc, etc. Brian Jackson, 516 McCourtie, Kalamazoo, MI 49008 (616)385-4961

SET SALE TIME AGAIN. Please send a couple of stamps/IRC's for catalog of punk/hardcore, New wave/Indies/etc. 7" + 12" from '76-'93. Want lists welcome. Write to: Bert Queiroz, PO Box 322, Cooper Station, NY, NY 10276-0322. Fanx!!

VIDEOS- PUNK, HC, Ska, Oi, Industrial, Thrash, Horror, Sleaze and more. Send $1 ($2 foreign) for giant list to: Pogovision, POBox 20269 NY, NY 10009. Pogovision cable show 2nd tuesday of every month 9:30 pm manhattan cable channel 34.

CONNECTICUT PUNK ROCK bands: ~uttinq compilation. If you don't live here, Fuck you. If you got a lame attitude, Fuck you. If you don't play punk, Fuck you. As usual, bands get free copies. Write. Jeffrey/ po box 3885/ manchester, ct./06045

DESTROY SOCIETY. Sick of wimpy watered-down pop bands claiming to be punk? Sick of pretentious "emo" trash? Well, we're sick of being hassled by the man! If chaos could be recorded, it would sound like the 12 song tape available by the band who's name isn't p,c. enough for MRR. $3.00 to: Jeffrey/ po box 3885/ Manchester, ct./06045/ Or just write for details.

SIX Update: Hey everybody! Sorry we haven't written! Mike's knee's almost healed, and we're finishing our ~ull-length. New split 7" with G-Whiz $3. Send money or just drop aline c/o Medical Records, 61 E Columbus Ste 102, Phoenix, AZ 85012

BEST OFFER: Big Boys/Dicks - "Live At Rauls" LP (sealed), Big Boys - "Lullabies Help..." LP (with promostamp), Butthole Surfers - promo 10" (brown vinyl in silver bag), Killed By Death Vol. 4. Wanted: 16 - "Crystal" 7" (Pushead), Lung - "Litany" 7" (Serial Killer). Rene Hendel, 85 N. 6th St., Brookyln, NY 11211.

SALE (TRADE): Rattus 'WC Rahjahtaa', KaaosfCadgers 7~, Bastards 7"! LP, Riistetyt 12Hs, Really Fast Vol. 1, Shitlickers 7" Headcleaners 7" Ohlo Seco 7" Slime 7" G.I. 7 s, Minor Threat 7'1s. Write Marco Muratori c/o Bentert, Knobelsdorffstr. 11 A, 14059 Berlin, Germany

HOW MANY BANDS? 20!! On one VHS tape. Two hours of solid loud music with bands from Toronto and Montreal, Canada. Including the Leather Uppers, Blood Sausage, Armed & Hammered, Mr. Nobody, Suckerpunch, PolitiKill inCorect, Authority fails, Los Goblynz, Hockey Teet, Buchofuckingoofs and 10 more11 $15 Canadina funds in Canada, $15 US funds everywhere elese. Cash or M.O. to J. Waters, 4388 Laurence Ave E. West Hills, Ont M1E 2T3, Canada

VIDEOS FOR TRADE/SALE have GG, Adiscts, Agnostic Front, Dayglow, SNFU, L7, Macclads, Anti Heroes, 7 Seconds, Meatmen, Discharge, Karen Black, Melvins and more. Your list gets mine or SASE. Joe Morgan, Goshen Mobile Estates #80, Torrington, WY 82240

NEGATIVELAND-U2 CD single. Yeah this is the one with that Kasey Kasem fag cursing like a dog. I have 6 of them. $20.00 each ppd, and all you collector morons, limit one. Call first (813) 225-1008. Kelly Bevan, P.O. Box 193, Tampa, FL 33556.

7" HOLOCAUST! All prices ppd. Agathocles "Cabbalic Gnosticism" $4.00, "If This Is Cruel" $4.00, Disrupt "Deprived" $3.00, Disrupt/Disdain split $3.00, Anal Cunt "Morbid Florist" $3.00, Assuck "State To State" $3.50, Chaos UK "Headfuck" $3.00 to: Sea Monkey Records, P.O. Box 5461, Laurel, MD 20726.

RECORDS FOR SALE/TRADE. Nervebreakers, NCM, Big Boys, Huns, Skunks, Vomit Pigs, Bobby Soxx, Hugh Beaumont Experience, ... will trade for current gig flyers and uncirculated punk video from '78-'83. Axis Records, Box 33033, Austin, TX 78764-0033. Calls preferred. 512-445-6423.

FLA SKA BAND touring the country from August 94 til whenever. Ska/punk/core/pop. Played with VooDoo Glow Skulls, Lagwagon, etc...Call or write for tape ($4), or if you can get us a show or anything... Marc/Skif Dank. PO Box 290916 Port Orange, FL 32129 (904)677-6055.

NEED INFO ON MASKED bands or make up-as-mask bands for book, no band too obscure. Histories, discographies, photos + record sleeves (xerox ok)...anything. Naked Lady Wrestlers (MRR comp.), Phantoms (CA), Underground All Stars, Das Klown...anyone! Jake Austen at Roctober Comics + Music, 1507 E. 53rd St. #617 E., Chicago, IL 60615.

VEGAN BASS PLAYER wanted for new school hardcore band . We have studio, shows and are ready to record. Cristian (510) 419-0706, Steve (510) 727-1396

JUDGEMENT DAY NYC 7" out now! On Inner Rage record (New York HC with melodies and groove) out May 1st Starkweather 7" (hard, emotional music and lyrics) from Philadelphia. Each are $5 postpaid world-cash please. To Inner Rage Records, c/o Jean-Marc Dablin, 5 Rue A. Fleming, 95460 Ezanville, France. P.S. Labels, distributors get in touch for prices or trades.

BULLSHIT DETECTOR VOL. 1, Punk & disorderly vol.1, Wargasm (all three compilation LP's are in very good condition). Also many rare Italian HC records 80-85. Send bids for the compilation and 2 IRC's/S1 for a list of records. Dario Adamic, C.P. 15319, 00142 Roma Laurentino, Italy

WE AIN'T NO candyass cotton makers! Fuck Shannon. Fuck Axel, Lafayette spawns the worlds most unknown punk band...Suburbia. "Custom gusto from Indiana" DIY tape $3.00 (ppd in US). 2105 Beck Lane, Lafayette, In, 47905. Buy or fry, fuckers!

AUCTION, 4-SKINS, "Fistfull" LP. OneWaySystem 1st, Amebix "No Sanctuary.", Omega Tribe LP, Varukers "Blood Suckers", Don't Wanna be a Victim "Protests" EP, Chaos UK "Burning", split with ENT, Violators "Gangland", Blitz "Never Surrender". Best offers gets it. G.S.N 32 St. Pauls Rd. Clifton Bristol BS8 ICR Avon UK

ALL DAY/DAS KLOWN SPLIT 7", available now. All Day features Dave and Josh from the Vandals and a guy from Pennywise. Das Klown is classic punk at it's finest. Get your copy for $3.50ppd (foreign add $2) to Know Records, PO Box 4830, Long Beach, Ca 90804. Send a stamp for catalog of stuff we carry!

TAPE TRADERS JOIN US! in the fight against boredom. Send us your trading list and we will send ours. Don't waste another minute send your list now, we have lots of cool music. Heckle & Jeckle 13086 Kismet Ave. Sylmar, CA 91342

SERIOUS VIDEO traders needed (send list with quality and generation listed) to : Michel Gagnon, 1550 9iem Rue, Grand Mere PQ, G9T5M5 Canada. I have Babes In Toyland, Screeching Weasel, NoFx, Hanson Brothers, Muffs, Brutal Truth, Psycho, Naked Aggression, Lunachicks, Poison Idea...I want Queers, Slant 6, Zero Boys, Sludgeworth, Insaints, Tilt, Pandoras... Filmers/Low Gen traders only. I can sell too (low prices!)

STILL LOOKING: Sick Of It All "Just Look Around (House Of Pain remix) 7", Angry Samoans, Ed Gein's Car, Mind's Eye 7" & other Rope-a-Dope records. Easterhouse, Young Ones videos and more. Tape traders too! Your lists get mine. David Berryman before Sept. 907C Poplar, Austin TX, 78705-3902. After Sept. 10102 Cromwell, Dallas TX 75229-5920. Fight the good fight!

MAXIMUMROCKNROLL music classifieds

DEAR MRR READERS: The address for the Motards 7" is Derek c/o ADA, 1301 B E. St John Av, Austin TX, 78752

QUEERS/PINK Lincolns split 7" EP available now. $4 ppd. USA. $5 ppd. world. Just Add Water, P.O. Box 16328, Spartanburg, SC 29316. Cash or money orders payable to Jason Duncan. No checks!

BANDS! Pasadena area, or anywhere around there, there are no shows anymore. Why? I have not a fucking clue! Help me and my band find a fucking gig. Write us Stunt Double Porn Star, 3836 Skycrest Dr., Pasadena, CA 91107.

GREEN DAY, Screeching Weasel, Queers, Operation Ivy, Downfall, Basic Radio, Rancid, Crimpshrine, Cringer, J-Church, Jawbreaker, Fifteen, Sweet Baby Jesus, Tilt, Descendents, All, Big Drill Car, NoFX, Fugazi, Down By Law, Nirvana (last show), Seaweed, Bad Religion, Samiam, Mudhoney, GooGoo Dolls, more. Live, demo, and video. Send a SASE for a complete list with over 450 titles to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349.

MOSS ICON stuff wanted. I'm looking for videos, live tapes, interviews, photos, fucking anything... particularly the silver bearings / moss icon split lp. Please get in touch if you can help me out I'll pay or trade, thanks... Simon, 67 Blackscotch Lane, Berry Hill, Mansfield, Notts. NG18 4PF, England.

BASS PLAYER seeks band in South West Michigan. I will commute to Kalamazoo, Southbend, or anyplace of equal distance. I like punk rock, rockabilly, and some ska. I'm desperate!! Tom (61) 926-8365, 1200 Miami Rd., Benton Harbor, MI, 49022-5616.

COUGHING TOADS! Hey, I got some tapes of Springfield, MO punk bands and want to trade. You can sell thses pups for $5. Send a description of what you got and we'll deal. Kyle PO Box 11382 Springfield, MO 65808

WORLDWIDE PUNKROCK FOR SALE. 2000 items 7"/12"/albums. Always stuff by: Briard, Buzzcocks, Lama, Ebba Gron, Victims, Fun Things, Negativ, Fresh Color, Vopos, Damned, Stalin, Friction, Ejectors, Lemonheads. Trades welcome. Send 3 IRC's or $2 for complete list to Ingo Eitelbach, Holtenauer St. 69 24105 Keil, Germany

HOTEL TOWEL THIEVES!...Rap punk crossover-Motel 9-. We've just finished a 4 song tape "3 Bucks On A Hun..!" Guitar, bass, drums two vocalists and turntables. Send $3 and a stamp to: Motel 9 c/o Wetrecords, PO Box 31002, Nepean Ont, K2B 8S8, Canada.

DRUMMER NEEDED for punk band. Sacto area 10 song tape, 4 song 7". Need replacement ASAP. Contact: Mike, 635-6338

MY 3 SCUM/JESUS SAVES (Japan) Split 7" out now on Smog Veil Records. $3 My 3 Scum, 701 W8th St. #1, Erie, PA 16502. Smog Veil Records, 4249 Orchard Dr., Saybrook, OH 44004.

FANS OF BAD PRODUCTIONS has moved out west! Still available: Chicken Milk 7", V/A This ain't the Hot Fudge show 7", Attack and Decay 7". In the works: a 12-inch comp. featuring 22 bands from BC and Ontario. Stuff from other labels in stock. Blunderman 10", Knumb 12", M-Blanket 7", MPA 7", Gusher zine w/kops for christ 7", ($6), Pressure Cooker 7", Nothing to Lose cassettes, MPA/Insult to Injury 7", Black Kronstadt 7" and tons more. Write for full distro list. All 7"s are $4 ppd, 10 &12" are $8 ppd, Tapes are $5 ppd. New Address: PO box 5412, Station B, Victoria, BC V8R -6S4

VOCALIST: I'm looking for two guitarists, Bassist, and a Drummer to start my band called the Space Junkies. I'm looking for a raw sound. If you're interested (experienced only) write me or if you want to contribute send nasty photos or drawings to: Brian Keesler 504 Line St., Easton PA 18042

WANTED: Any live Dead Kennedy's bootlegs on CD/Also original 7" from Crass, Subhumans, Icons of Filth, OiPolloi, Conflict and Varuckers. Please all mint or close to it. Send me your lists, prices and phone number. Eric, 3901 Banoak St., Highpoint, NC 27265

FOR SALE OR TRADE: Social Unrest 7" (No PIS), The Mad "Fried Egg" 7", Double 0 7", F "You are an E.P." 12", White Flag "S is for Space" and "WFO" LP's. Dead Kennedy's and Misfits live CD's, and more. Call (318) 478-5520 or write Mark McGee, 1612 West Sale Rd., Lake Charles, LA 70605

ATTENTION BANDS & LABELS! We're starting a small distro/mailorder and are looking for stuff to carry. If you're putting out independent music and want help getting it out, write us. We would like a variety of stuff including hardcore, punk, ska, and oi!, but no racist/sexist shit. We'll buy, trade, or do consignment. Write to Howie and Brandy, 2158 Patricia Pl, Manhattan, Kansas, 66502.

BANDS & MUSICIANS, I'm starting a zine, I need ads, record & zines to review & possibly interviews and columns. If you pay $2, I can guarantee a place, no pay, no guarantee, but maybe deadline: August. Shawn Atwood, RR 1 box 2244, Bowdionham, ME 04008

70's PUNK VIDEO! The Clash night Network MTV Rockumentary and US TV clips. 100 min. The Jam Video Snap! Transglobal Express and US TV clips, 107 min. Buzzcocks-Bedrock 1989 and Markt Hall, Hamburg 1981,110 min. Killing Joke- German TV comp. 105 min. TDK-EHG. $20 each post paid. Jim Russo PO Box 2232. Wilkes Barre, PA 18703.

FOR SALE/TRADE: 7"s - Deathwish, Abused, Iron Cross (green), Infest (clear), YDL (blue), SNFU -She's not on the Menu (green, 500), A. Front- United Blood, Tad -Daisy 7" (Test press, clear, #1 of 3), 12" - DYS - Brotherhood, Stallag 13, Infest Lp (pink, blue), Dayglo Abortions- Feed us.. (gren, 200), Halfoff - The Truth (test), PHC Lp (test) 100's more. Lots of shirts. Nathan, 851 41st Ave. #C, Santa Cruz, CA 95062

WANTED: Unity 7" (blue), Ian Stuart "See You in Valhalla" Memorial box set (100 made), Old Suicidal + Excel shirts & sweatshirts (Triple M Records, Venice, See ad in old Thrasher Magazines), Rest in Pieces 1st Lp, Septic Death 1st Lp & 10" (color only), test presses from Wishingwell, Revelation, Pos. Force, etc. Julian Stranger, XL shirt (Lowrider design), old tattoo magazines Nathan, 851 41st Ave #C, Santa Cruz, CA 95062

VIDEOS (SALE/TRADE): Token Entry, Blast, A. Front, Fang, Slayer, No For an Answer, Madball, Iron Cross, Insted, Excel, Biohazard, Suicidal, Old Exodus, DYS, Dayglo, Sick of it All & many more. Don't pay those other chumps prices. $16 for 120 min., $40 for 3 120 min., $60 5 n120 min. Traders send lists, Buyers send SASE. Nathan, 851 41st Ave. #C, Santa Cruz, CA 95062

LET'S TRADE homemade compilation tapes of independent, underground, or unusual music. I mostly listen to "indie rock" in its various manifestations, but I'm open-minded. I don't like Superchunk, Heavens to Betsy, Devo, xstraightedgex, alternative grunge, gothic chesse, industrial disco and much more. Mobro 4000, 910 W 17, Eugene, OR 97402-4023. Also trading junk and mystery packages.

TRADE! I LOVE some Japanese HC & noise stuff. Outsider, Gism, Hanatarashi, Nord, over 100 items. I want US & scandanavian HC. Please write to Keniche Ida, 207-20-22-4, Suwa, Jhoto-Ku, Osaka, Japan. Thanks and take care.

BLACK FLAG/MISFITS VIDEO!, Black Flag U of Mass, Amherst 1984 pro shot. Misfits-why be something you're not? 1983 and Kalamazoo, MI 1982 100 min. TDK-EHG, $20 post paid. Jim Russo, PO Box 2232, Wilkes-Barre, PA 18703

ARE ENEMAS EROTIC? Ponder this question as you peruse my new list of records and tapes for sale. Dozens of stinky new entries! Social Distortion, Dead Boys, Venus & Razor Blades, Asta Kask, Putrid Fever, Toy Dolls, Throbbing Gristle, Upstarsts, Rejects, etc. As always , nothing over $10! Send stamp for list: David, 29 1/2 Morton St. #3A, NY, NY 10014

EAT ME! No not really.Just send me a S.A.S.E for a list of records. I got Huggy Bear, Econochrist, Spitboy, Spaceboy, and more! Send to La La Bug, 3193 North Delta, Rosemead, CA 91770.

MAXIMUMROCKNROLL music classifieds

NO PAIN VI compilation tape woth Mayhem, Decay Cudgel, Kuollut Maailma, Konets Kapitalisma, R. T. Dept, Think Shit, Radical Noise, Ej Dirst, Nausea, Sea Sheperd & Freak Show. HC/Punk/Grind. $4 Euro/ $5 World. ARA benefit. Also C60 tape plus $2/$3 ok. No Pain HQ, J-P Muikku, Vanhaite 9, 81750 Pankakoski, Finland.

FREE 3 SONG CASSETTE. The latest and the best from Skidd Freeman. "What a crazy ride" Shoelace #4. "A lot of fun " File 13 #15. "Like being in the brain of a lunatic" Gajoob #9. Send three .29 stamps to: Skidd Freeman, POBox 4281, East lansing, MI 48826

BRUTAL RAGING HARDCORE! Shitfit/ Human Greed split LP out now on Dysgusher. Shitfit are a great Dis/Doom style HC, Human Greed are grinding crustmetal like old ENT/Brutal Thuth. Both are fast, heavy and punk as fudge. $8 US/ Canada, $10 World. No cheques! Disgusher, 2 Bloor St suite 100, Box 477, Toronto, Ont M4W 3E2 Canada

SAVAGE SXS GRIND! Monster X 7" out now on Dysgusher, 5 all-out grind assaults with pro-drug legalization, pro-abortion rights, anti-drug lyrics. Featuring exmembers of Earth Crisis, Manliftingbanner and Shelter! Well, maybe not...$3 US/ Canada, $5 World. See Shitfit/Human Greed classified for address. Devoid Of Faith up next, kids.

RARE PUNK AT LOW PRICES! Vice Squad, Dickies, Subhumans, Adolescents, Partisans, Misfits and hundreds more. CD's, tapes, shirts, stickers, badges and lots of other cool stuff. For 14 page catalog send two stamps to Dr. Strange Records, POBox 7000-117, Alta Loma, CA 91701

NEW STUFF ON DR. STRANGE! Dsr 20 The Bollweevils LP/Cass/CD "Stick Your Neck Out", Dsr 21 Man Dingo 7"EP "How's My Driving" and Dsr 22 Man Dingo LP/Cass/CD "I Five". LP/Cass $7 post paid US, $10 elsewhere. CD's $10 US, $12 elsewhere. 7"s $3.50 US, $5 elsewhere. Check, cash or money order to Dr. Srange Records, POBox 7000-117, Alta Loma, CA 91701

WANTED: Jackknife- 'Come On' 7" & 'Slayed at SA' tape, Gories 'To Find' 7", DWG 'Bloodbath' & 'Revolver' 7"s, Fudge Tunnel's first 7" and 12", EyeHateGod 'Suffering' French LP, Boss Hog Europe Tour 7", Honeymoon Killers 'Till Death' 12", any bizzare stuff by above bands. Will buy / trade. Omid, 1201 Progress St. #10, Blacksburg, VA 24060.

VIDEOS - I can record on PAL/NTSC/ SECAM, I filmed some cool shows like Jawbox, Senseless Things, Les Thugs, Hiphoprysy, Bad Religion, Doughboys, Butthole Surfers, Test Dept, Rage ATM, Ned's Atomic Dustbin. I would like to trade. Your list gets mine Marco, Via Monteverdi 43 - Palermo 90145, Italy.

VIDEOS (Pal/Ntsc/Secam or whatever) - Rancid,Beastie Boys, Agnostic Front, Current 93, Big Drill Car, Biohazard, Boredoms, Rorschach, Op Ivy, New Bomb Turks, Bad Religion, Ramones, Husker Du, Neubaute, Jawbox, NoFX, Screeching Weasel, Hunger, Rollins, Extreme Noise Terror, Disrupt, Toy Dolls, GBH, Doom, Born Against, No For An Answer, Youth of Today. Your List or 1$ to get mine. Marco Sannino, Via Monteverdi 43, Palermo 90145, Italy

VIDEOS: (pal system) Spermbirds, ABC Diabolo, Dead Moon, New Bomb Turks, Token Entry, Madball, Nausea....over 200 shows. Looking for: Mummies, Trash Women, Phantom Surfers, Cock Sparrer, Insaints, Screeching Weasel..., traders send list: Frank Geisler, Hermannstr. 26, 48431 Rheine, Germany.

HEY BANDS! KDVS in Davis, Ca plays *real* punk, metal, thrash and hardcore! True "alternative" radio! Send demos, vinyl and CD's to us. If you send stickers we mail them to station listeners! Send to KDVS, 14 Lower Freeborn Hall, U C Davis, CA 95616, USA. Call (916) 752-0728 for more info! 5000 Watts, reaches Sacramento!

ARE YOU A BAND looking for a place to play? Try The Catbox in Nitro, West Virginia. Drop by or send demo with name and number to: Cat's Back Record Store, 6-A Bank Street, Nitro, West Virginia 25143 or call (304) 755-0107

BOOTLEGGERS! I'M SETTING UP a bootlegging network. Help me rip off the big name record labels like they've been doing to us all these years. Buy, sell, or trade dubs. Major labels only! No indies. Send list of what you have/want plus stamp to: Chris, 1775 Western Ave., Green Bay, WI 54303

BLUE-GREEN GODS sculpted noise recorded in cheap mono. North Carolina weirdos will dmage your brain through your ears. 60 minute cassette $4.00 ppd. No Checks, please. TPOS, 12 Mill Plain Rd., Danbury, CT 06811 USA

FOR SALE: Toxic Reasons "Way Hero" 7", Ghostown 7", Kaaos/Cadger's split 7", Riistetytlaki Ja Jarjesty 7", Chaos U.K. "Just Mere Slaves" 12". Wanted: Misfits early 7"s, Neo's 1st 7", Maho Neitsyt Mita on Punk 7", Any Ultimo Resorte and MG-15 , Outlaw V-A Lp, Unlawful Assembly V-A Lp, Great Punk Hits v-A Lp, Gism "Detastation 12", Man LP, Lip Cream any, Cobra Any, Kuro Who the Helpless 8", etc. Bids: Bill, P.O.B. 21343, E.C., CA 92021 USA

LIST #16 OUT, OF RARE AND NOT so rare punk/indie stuff. Mostly 7"s, rare, out of print (heck, all vinyl is out of print these days), one-of -a- kinders, color vinyl, for now. indie/punk/HC/alternative titles. Send a stamp (USA) or IRC (foreign welcome) to: Andorra Records, Dept. A, PO Box 3021, Montebello, CA 90640, USA. Traders write us too.

WANTED: ANTI-CIMEX/Reped Ass, Protes Bengt/EP, Mob 47/all, Disarm/all, Crude SS/all, the Inconoclast/EP, Wretched all, Fear of God/12", Napalm Death/ Live in Stretch Head LP, etc. I can send you Confuse, LSD, Rose Rose, etc. c/o Oyukiteru Asai, 103 Katoreya-Koupo. Yamato-Chou. Nakano, Tokyo.165. Japan.

FREE DEMO. Cedric Crouch's 1994 free 4 song punk rock demo is now available. Including the songs "Neanderthal Hippie Chicks" and "G.G. Allin Stole My Vomit" form the upcoming full length release "Rodeo Biker Chicks Vs. The Ankles Of Angst" ($3.00 Postage Paid). Cash or Check payable to Cedric Crouch, 46 Oberholtzer Road, Bechtelsville, PA 19505.

WANTED: First pressings, printings, whatever of anything that the Subhumans have done. Interviews, 7"s, videos, etc. I also want stuff by Pink Lincolns, Seven Year Bitch, Minor Threat, more. Contact me at: Nihilistic Productions/ P.O. Box 716/ Keysville, VA 23947.

NOISE: Crank Inc. is a grassroots tape label/ correspondence network looking to exchange tapes & ideas with people involved in the realm of experimental audio, music, & the ilk. Send to: Crank Incorporado/14 Walk Hill St,/ Jamaica Plain, MA 02130

TRADE: Gism, Confuse, Kuro, Gai, Swankys, LSD, Lip Cream, SOB, Rose Rose, Ghoul, Death Side, Laughin Nose, Execute, etc.... Want!: Mob 47 7" & 12", Wretched: 7"s, Anti Cimex 7"s all, Disarm 7"s all, Crude SS 7" & 12", Rytmihairio 7"s all, Comp: Eat My Brain 12", and rare UK, Scandinavia, HC, etc... Please send your trade list, no rip off, fuckin rip off!!! To: Keiichi Hasegawa, 111, 25-18, Asagayakit a 4 chome, Suginami-ku, Tokyo, 166, Japan

SAVAGE BISKIT: funky, jazzy, crazy stuff! A sonic swirl of delicious flavours to tantilize your musical taste buds, to help get you on your way! Packed with punch and crunch. Check out our demo for $2. Send to: Savage Biskit, 94 Chestnut St., Willimantic, CT 06226. Your mind and your ears will thank you! Yow!

G.G. ALLIN video 93 shows with murder junkies mostly. Also includes Boston spoken word. 2 hours. $25 or trade for anything interesting. I'm looking for pen pals. Write! Kevin, 2940 Mason Blvd, Muskegon, MI 49444

SALE: FEAR "THE RECORD" $15, Plugz "Electrify Me" $8, Rezillos "Can't Stand and The Mission" $15, Damned "New Rose" $15, Soft Boys "Underwater Moonlight $10, DOA "Something" $40, Broken Bones "Picture Disc" $10, Undertones "Teenage Kicks" $10, Christian Death "Ashes and Catastrophe" $8, Crucifucks LP $8, Meatmen "Superbikes and Juggernaut" $7, Plasmatics "New Hope" $7. Write first POBox 865, Agoura, CA 91376

MAXIMUMROCKNROLL music classifieds

FOR SALE/BASTARDS "Neighbor" 7", "Who Cares" 7", "Frank" 7" 12$ per 7", Naked Raygun "Basment Screams" 12" (Ruthless) 35$, Killed by Death vol 2-4 $30 per LP, MDC - 1st LP (Radical) $10, Stains - same LP (pre MDC) $10, 86 - Way to Go (Live with McNeilly from Jesus Lizard) Ed., col. LP $20, Jerry's Kids (TX) (pre Scratch Acid), What Can you Say? Lp (Family fun) $30, Strangulated Beatoffs - dbl. 7" col. ed.500 (skin graft) $20, Bad Trip /Go! - tour 7" $10, Hammerhead - Peep, U.V. (pic) 7" $25. Wanted: Stretchheads 7" (Blast First), Lung (Can) - "Litany" 7" (Seriell Killer) UK, Wreak - "Joe" 7", Antje Berghåuser, 85 N 6th St., B'klyn, NY 11211

SHATTERED FAITH 1st Lp ($12), Crass "Christ Album" ($15), L-7 "Everglade" pic disc ($10), DOA - "War" ($7), Cramps "Gravest" & "Songs" ($7), Flyboys Lp ($6), Bauhaus "Bella Lugosi" ($8), No Crisis "Scene" ($8), Nirvana "Teen Spirit" promo 12" ($15), Salvation Army Lo ($10), Only ones 1st Lp ($10), Raygun "Treason" ($7), Write to reserve: 12340 Rochester #223, L.A., CA 90025

RUSS E., PLEASE WRITE. Consumers: send stamp for list of used records & zines neither punk nor mainstream. Many $3 or less. Everyone else: I need weird mail very badly; you'll be rewarded. Nick, 910 W 17, Eugene OR 97402-4023.

WANT: NIRVANA original "Love Buzz" 7". Will pay cash (write with price) or trade (send want list). Filip De Volder, Annuntiatenstraat 92, 8000 Brugge, Belgium.

OUT OF SPITE still has a 6 song 7" available for $3 postage paid from Out of Spite, P.O. Box 23 Whitmore Rd. Millville, CA 96062

NEW ZINE REVIEWING 7" vinyl only needs contributions. All styles welcome, but must be on 7" vinyl. First issue out mid-late September. Send stuff to: R.G. 22391 Sweet Jasmine, Woodland Hills, CA 91367

CONFEDERACY OF SCUM records by Cooknoose, Antiseen, Mad Brother Ward, GG Allin, Rancid Vat, Alcoholics Unanimous and a host of others. Send SASE to Baloney Shrapnel, PO Box 6504, Phoenix AZ, 85005. It really is the shit!!!!!

CHEAP RECORDS. Most 7's $2, LP's $5, CD's $8. Hundreds of titles in stock, with new stuff all the time. CAll or write for your free catalog. Spectrasonic Distribution, #4-56 E. 5th Ave, VAncouver BC, V5T-1G8. Ph: (604) 874-2893. LAbels: We'll carry your stuff. Call or write for info.

AUDIO VIDEOTAPE traders!! Your list gets mine. Looking for Monster Magnet, Hawkwind, Sleep, Techno, Gangsta Rap, Floyd etc. Prefer LP/CD dubs to live shows. Patt Dunn, 755 Pleasand St #1, Worcester MA, 01602. No overseas trades, sorry!

TRIBAL WAR RECORDS New CD by Japan's TDF "Secret Of Flesh" 73 minutesd of insanity $10.05 postpaid. War Comp CD with Warning, Hell No, Jesus Christ, Rorschach, Bugout Society, Huasipungo, Warcollapse, TDF, Noise Earth, Crocodile Shit, Battle Of Disarm and more. $9.05 postpaid. Zounds "The Course Of Zounds" Complete CD, a classic $10.05 post paid. For Wholesale prices Fax/Phone (718) 383-6522. Tribal War Records, POBox 20712, Tompkins Sq Sta, New York, NY 10009

THE REHABS ARE A BAND that you've probably never heard of. However, we've got a tape available for only $3. It's got six songs a cover with a drawing of a guy in a jar and a lyric sheet that I did myself. Please write to: Billy Category, 4948 Cross Creek Ln, Greenville, SC 29615

RECORD COMPANY FOR SALE. Includes catalog, publishing, inventory, contracts, distribution, recievables, frames etc. In existance 5 years. Net profit of over $19,000.00 in 1993. Would like $ 15,000.00 or trade for real estate, RV, boat or newer car. Owner wants out due to burnout and lack of founding. Will look at any offer. Please call (206) 283-3583

FOR SALE OR TRADE: Kids "Living" LP, Dogs "Different" LP, VOPO's LP, Stalin (Jap) early 7"s and LP's, Diodes LP's, Godhead 7", Hates 7"s, Vains 7", Rattus "Disco"7", God's Heart Attack 7", Ohlo Seco 7"s, Impatient Youth first ", Cracked Actors 7", Feber 7", CCM first 7", Negazione 7"s and splitLP with Declino, Wretched 7"s, Declino 7", Cleveland Confidential Comp 7" plus LP, Oasen LP, Shape Of Finns To Come LP, Not The Hundrums II LP, Outsider LP, HC Unlauful Assembly LP. Great Punk Hits LP, Last Pogo LP, really Fast LP's and more. Please send offers, your list or just IRC's for my list to: Albert Lubbing, Huttenstrasse 40, D-10553 Berlin, Germany.

ALSO FOR TRADE 7" and LP's from Riistetyt, Terveet Kadet, Bastards, Kaaos, Rattus, Execute, Comes, Gism, Lip Cream, Cobra, Rose Rose, Outo, classic HC orig. like Deep Wound 7", SSD first LP, Mob first 7", Negative Approach 7", GI's7", DRI 22 song 7", Neon Christ 7" and more. Send your offers, list or IRC's to Albert Lubbing, Huttenstrasse 40, D-10553 Berlin, Germany.

HEY! I've got some fucken punk records here, and if any of you wanna buy some vinyl at $3 or less. Write for lists, labels send promos. Want patches too. Trading's cool. Nuclear Winter Dist. POB 243, Winnetka, IL 60093.

HAVE MAD VIRGINS 7", Negative Trend 7", SNFU She's Not On 7", V/A "Are We Too Late For The Trend" LP, and Kids, Stalin, Friction, Gauze, Outo, Basterd, etc., etc., I'm looking for Killed By Death #2 & 3, and 76'-83' US/Aussie/Europe punk rock, please send your list. Write to Hideo Shionaga/ 2804-411 Kosugaya Sakae/ Yokohama City Kanagawa 247 Japan.

NEW LABEL LOOKING FOR bands! We are a new label looking for all types of bands. We are looking for bands to send submissions for a comp and putting out tapes and 7's. Send it to Michael Gellar, 16 Hemlock Rd, Hartsdale, NY 10530.

VIDEO: Bad Brains, Beastie Boys '94, Bikini Kill, Born Against, Buzzov-en, Dag Nasty, Drive Like Jehu '94, Embrace, Germs, Hoover, Ignition, Jawbox, Kingface, Laughing Hyenas, Melvins, Minutemen, Nation of Ulysses, No Means No, Ramones, Rites of Spring, Rocket from the Crypt '94, Rollins, Scream, Shudder to Think, Sonic Youth, Soulside, Superchunk '94, Village People, Ween, Yeastie Girlz, Zorn, John. Send a buck or two stamps for list to: Joe Hunter P.O. Box 671273 Dallas Tx 75367.

VIDEO: Looking for aMiniature, Amos, Tori, Beastie Boys '94, Big Star, Bikini Kill, Body Count, Boredoms, Brown, James, Cocteau Twins, Cupid Car Club, Daisy Chainsaw, Desiderata, Fastbacks, Five-Eight, Galaxie 500, Kepone, Kingface, Kinghorse, Masters of Reality, Nation of Ulysses, Orb, Pale Saints, P-Funk, Reverend Horton Heat, Rocket from the Crypt, Rodan, Shellac, Shudder to Think, Spacemen 3, Unrest, Velocity Girl, Verve, Village People, Ween, Wool, & Zorn, John. Joe Hunter, P.O. Box 671273 Dallas TX 75367

WANTED! Genitorturers anything and everything dealing with the band: demo tapes, live bootleg tapes, videos, photos, flyers, anything! Send your list of the items you have and price... or trade for??? Contact: Lurch, 1000 Las Juntas St. #1, Martinez CA 94553 USA.

GREEN DAY, Screeching Weasel, New Bomb Turks, Queers, Crimpshrine, Pinhead Gunpowder, Jawbreaker, Fifteen, Operation Ivy, Rancid, Downfall, Basic Radio, Tilt, Cringer, J. Church, Descendents, All, NoFX, Wynonna Riders, Fiendz, Sweet Baby Jesus, Shudder To Think, Nirvana (last show), Fugazi, Seaween, Ramones, Mudhoney, Bad Religion, & more, live, demo, or video. Send a SASE (foreign $1) to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for the complete list with over 500 titles.

VIDEOS!!! Green Day, Seaweed, Rage Against the Machine, Quicksand, Juliana Hatfield, Samiam, Jawbox, Inside Out, Hole, Nirvana, Sugar, Mighty Mighty Bosstones, Pennywise, Offspring, Muffs, Velocity Girl, Lemonheads, Rollins Band, Fudge Tunnel, Therapy?, Smashing Pumpkins, Superchunk, Sonic Youth & tons more send $1 for huge list to: Dan P.O. Box 8421 Phila, PA 19101.

THREE BRAND NEW 7 " s for five dollars! I have too many records for my distribution and this is an easy way to get rid of them! You suggest, I choose from Crucial Response, Victory, and more! Teamwork Records, P.O. Box 4473, Wayne, NJ 07474-4473.

MAXIMUMROCKNROLL classifieds

IF YOURE TOURING Arizona and you need a cheap place to camp and hang-out with others in the scene, Ive got the perfect place for you...I own 5 acres of desert land and I rent sections of it for $25.00 a week...if you want to reserve a section for your future visit, mail $25.00 for each week you plan to camp: Include names of people in your party and the dates you plan to stay. (The $25.00 covers as 1 to 5 people)...I'll mail back a map of how to get to the spot. And in case anyone asks when you arrive, Ill mail you a receipt showing your payment and names of people in your party...Mail to: A. McLain/ PO Box 86217/ Phoenix, AZ. 85080.

AIDS SUCKS SUCKS SUCKS fuckin sucks. Stupid guy in Texas makes tee shirts; proceeds benefit local Aids organization. Write for the boss catalog: Bills Shirt Thang, PO Box 53832, Lubbock, TX 79453. Enclose a stamp or something worth 29 cents.

AIDS SUCKS SUCKS SUCKS fuckin sucks. Stupid guy in Texas makes tee shirts; proceeds benefit local Aids organization. Write for the boss catalog: Bills Shirt Thang, PO Box 53832, Lubbock, TX 79453. Enclose a stamp or something worth 29 cents.

SKATEBOARDERS...S.F.P.D. Slams skaters! Confiscates skates! Writes citations! Arrests made for non-payment of anti-sk8ting tix! Fuck the police! Stop police harassment of skateboarders in San Franciscos EMB zone! Write or call to support changing the anti-skateboard law at Justin Herman Plaza! Sk8ters send name, address, age and phone number (optional) to be added to mailing list for newsletter. Call Shredders Grind (415) 441-4619. Rick...sign our petition!

DOS PENDEJOS traveling from New Orleans to Chicago in August of '94. Need info on where to hang out, eat, sleep & have fun at a low cost in Chi-town and points in between. We are both kinda poor, you know? Write to: Ben, 1431 Josephine #1, New Orleans, LA 70130

HANDMADE SKULL CANDLES!! They come in black or white. Lare is $15 small is $8 (postpaid) overseas ad $2. Send SASE or $1 for complete candle/color list. P.O. Box 33272, Charlotte, NC 28233-3272.

PLAYING WITH Power Tools At The Altar Of Venus. The gods of rampant tech mate with hungry hairless apes in a labor of lust. 32 pages of SF writings and illos brought to you by Screaming Ego Press. A mere $1.50 postpaid from R.J. Fildes, POBox 1712 , Kent OH 44240

CLEARWATER #1. Diary of a straight edge hardcore girl. Stories, opinions, complaints, and plenty of pictures. Send $1.50 or $1 and 2 stamps to: 155 Milk St. #10, Westboro, MA, 015fll. Buy it damnit, it's good.

BDG MAILORDER: Alt. Live Music & Prank Phone Calls! very rare & hard to find stuff. Send $1 or (4) $.29 stamps to: BDG POB 16184, Newport Beach, CA 92659-6184

NEW JERSEY BI MALE into punk, hardcover, thrash wishes to hear from other gay or bi males to talk about music, concerts, bands, sex. Need place to hang while on the road with band or just to get away. Send letter, nude photos, to Robbie G, 26 Cleveland, Harrison, NJ 07029. Need someone to talk to call (201) 481-9525. Especially like to hear from cute, well-endowed males.

WORKING-CLASS punks and skins! Workers Solidarity Alliance is a network of class struggle anarchists fighting against racism, sexism, homophobis and the biggest enemy, Capitalism! For information, write: WSA 339 Lafayette St., Rm. 202 NYC 10012. Revolution back to its roots-working class anarchism!

PINK LINCOLNS T-Shirts. Logo w/midget wrestler. X-Large only. $10 US. $12 world. Pink Lincolns P.O. Box 310754 Tampa, FLA 33680-0754

SERIAL KILLER T-shirts and Human Freaks, Cult/B movie, Pagan?Satanism, S&M, Gothique and much more. Shirts $@25 each plus $3 s&h. Coolest designs, highest quality. Catalogue $2 to Cult-Trees, POBox 46191, CA 90046 USA

PHILADELPHIANS! - I'm 21, male, and I'm moving back to Philly this summer. I enjoy punk, photography, drinking beer, skating, drinking more beer. If you're a he or she who likes to hang out, smile, and get loaded now again, why don't you drop a line after May 23? Chris / 101 S. 39th, Apt. HL-503 / Phila., PA 19104.

AARDVARK! A full-service zine with 48 8.5x11 pages for your reading enjoyment. #6 w/Tit Wrench, Mercury Rev, No Empathy, Angst Illustrated, Brian Regan. Ads, $5 per quarter page. Aardvark Nation, PO Box 2381, Northbrook IL 60065-2381. Hi Chris, I'm copying!

BARRY KLEIN-Arizona. I've joined the Marine Corps and I need you to write to me in boot camp from 16 May to 12 August! Recruit McDaniel, Deaana / 131-62-4579 4th Battalion Recruit Training Center ? Parris Island, SC

SPILL YOUR melancholy idealism over my obscene plaster facade. Futility scoffs at life while bathing in a jar of sel pity. Issue one out now. $2.00 cash. Seeeking contributions for number two. Futility, 258 Ashley Avenue, West Springfield, MA 01089

ALIENATED PUNK FEMALES of African-American, German and Native American descent (age 20) seeks friendships with other punks, age 20 and older. Biracial males a plus. Into all hardcore. Beth, PO Box 22, Shongaloo, LA 71072.

23 Y/O PUNK INTO poetry music wants correspondence with anyone who is lonely, angst-ridden or just plain sexy. Send all love notes, mysterious postcards, abandoned dreams and manuscripts to: Eric, box 37531, 1520 Lonsdale Ave., N. Vancouver, B.C. Canada V7M 3L7

ARNHEM PUNK TURNS 30! Robert Herms, bass player of the infamous Dutch punk band Astrit Ende Aspro's, celibrated his 30th birthday on the 11th of June. Keep him from killing himself, and send him you dirty socks. Specify which occasion you wore them. Make sure they're smelly! Robert, Praets 1-5 Arnhem 6841-HD Holland. (Pictures of nude pets are also welcome.)

LOOKING FOR ARTICLES, photos, fiction, poetry, artwork... etc. *Anything* that will make my peanut butter brain ooze with delight and fascination.. for a new zine called.. blank. Send all contributions to: Blank c/o Mary Box Holder, PO Box Broomall, PA 19008-0704. Thanks!!

DUMMIES FAN CLUB - T-shirt an dmembership card$6 usa/$8 world, Rock N Roll 2000 7" $4 usa/$5 world & I'm gone 7". East Coast beer guzzlin punk garage slop! Dummies, 736 E. Mount Airy Rd, Lewisberry, PA 17339 USA

MANIC PANIC HAIR COLOR! 32 outrageous shades! Reds, yellows, greens, blues, purples and more! Semi-permanent/not tested on animals. Send SASE fro color chart & order form. Wholesale inquiries welcomed. Tish & Snooky's, 321 E. 9th Street, Dept. E, NYC, NY 10003 (212) 254-5517

NEW 'ZINE: XPositive PicnicX looking for contributions of all forms: music, essays, zines, art. Bands please send music for review, vinyl preferably. Punk rock, sXe, experimental and hardcore. For an issue send a buck or three loose stamps.Also selling a few records.Write to: XPositive PicnicX c/o Aaron Turner, Rt. 7 box 124-tr, Santa Fe, N.M., 87505

I GOT A RESPONSE to a letter I wrote in the April MRR about being in the Peace Corps in Equador. You wrote "You're not selling out. What you are doing is called redemption, saving the system..." Who the hell are you? Please send me your name and address !!! Your letter was inspiring. Barry Lazarus, Casilla 388, Cuenca,Equador.

FREE! I MAKE HAPPY ART. if you would like some stickers of Happy Art (I have many different designs). Please send SASE to: John G. 61 Yale St, Roslyn Hts, NY 11577. So write! Say hi! Get stickers!

CRAZY VIDEOS AT PUNK PRICES Video trader/seller of horror films (many rare and obscure), foreign/art flicks and nasty depravity movies. Send two stamps for the list. Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012

MAXIMUMROCKNROLL classifieds

TREES OF MYSTERIE LOVE- zine needs contributions. Send love stories, poems, comics. Happy, sad, friendship, how much you love your pet, whatever. Contributors get free copy. No deadline. Issue #1 out now. 40 love filled pages, $1 Send stuff to P.R. Luv, 2625 Alcatraz Ave, POBox 369, Berkeley, CA 94705

1 MALE 2 FEMALES heading west from Philadelphia on July 18th. If you can give us a roof for the night, we can give you some good conversation and some nice coffee. Contact David Little at (215) 436-8612 or write at 349 W. Barnard St, West Chester, PA 19382

I COLLECT X MEN and Batman figures. If somebody out there can find Night Crawler, Iceman and/or Mr Freeze, please write to me quickly. I will of course pay for the toy and shipping. Thanks! James Keefer, 13931 White Oak Ridge, Hancock, MD 21750

PHOTOGRAPHY & ILLUSTRATIONS at a fair price. When it's time to get your shit out there, call Sista Angola from da Brick City, NJ. 201-484-7434 or PO Box 9653, Newark, NJ 07104. Also looking for artist and writers for graff mag. Peace!

FREE ZINE write to: Michael Baker B Co. 47 FSB Unit 23728, Box 433, APO AE 09034.

GG ALLIN PHOTOS 12 A+ quality photos from his final show at the Gas Station, 6/27/93. Lots of nude, bloody shots. Featured in Kill the Scene and upcoming Coughlin bio. $15 ppd. (US), $17 ppd. (world). Cash or MO only. Stephen Laxton, 561 Broad St., Cumberland, RI 02864, USA.

BORED IN SAN PEDRO! Been in San Pedro for 6 months and I don't know anybody looking for pen pals or people to hangout w/in the south bay area. Also into girls with black hair and noserings. So write to me everybody! Write to: Steve / 1126 25th St., Apt. #2, San Pedro, CA 90731.

TARA AND HER LEGIONS is now four pages...Twisted love and buried time...poetry for the twised and forlorn, the desperate and the wild brave hearts. Send a buck too Rodney W. 102 Rose Ave., Crane, MO 65633.

ECO-OP JOBS make extra cash! People needed. Get paid ads, sell tickets, concerts, dinner shows, CD's, tapes, books. Organize meeting. Earn 6-7% lend/invest $100 or more U get promissary contract. Co-op artist's Box 1794, Campbell, CA 95009. Eco-Opportunity.

FISTFUCKING: I want anything and everything dealing with this subject (stories, articles, pix, videos pref. fem.). Or write about your own personal experiences. Send it all 'cause I'm obsessed. Have $. Will sign age statement. Michelle, 34 Turk #540, SF, CA 94102.

TRAVELING - one male, two females. Philadelphia to San Francisco, via Chicago, Madison, Minneapolis, Portland and anywhere you can suggest in between. Traveling home on Route 80. Leaving mid-July. If you like company and free coffee, contact Margaret Kamp, 1295 Country Lane, West Chester, PA 19380. (610)431-1337.

HEY, my name is Tim Elswirth. I'm in a band called Mysterious Briefcase. I'm looking for long term penpals and people to trade recordings of music with. I'd like to hear from people from Minnesota and Florida. Also. So, everybody write to me at 2495 Eastill Dr., Jacksonville, FL 32211.

SUBREPTION FANZINE needs your contributions. Please send me any pictures, stories, ads, opinions, demos, records, zines, whatever. I'm into shit like Avail, Swiz, Undertow, Iconoclast, Spitboy, Integrity, etc...Brendan, 2022 Durand Dr., Reston, VA 22091.

LOOKING FOR ENQUIRER fanzine numbers 1,2 and 3. Also Razor's Edge numbers 1 and 2. Anyone with good copies please waste no time sending them to: John, PO Box 283, Ballwin, MO 63022-0283. Thanks.

DESPERATELY SEEKING MAIL, friends, zines, cassettes, etc. Lonely small-town 15 year old girl with 3 friends (total) loves mail and wants info on punk rock. Hopelessly clueless: What does sXe mean? I'll answer all mail and give copy of my zine. Morgan, 377 Buller St. Lwr., Woodstock, ON N4S4M9 Canada. Send help quick!

POOL DUST SKATE zine: #22 out now. punk, pools, Portland, San Diego, misc. Fucked-upedness. $1.50 ppd to: PO Box 85664, Seattle, WA 98145-1664. Kent 3 play horseshoes, too!

WESLEY BAESEL! I have your picture of you and Jack. I tried to mail it to you with a letter a while ago, but it came back. Where are you? Kristina, PO Box 1072, Murrieta, CA 92564. What happened?

24 YEAR OLD MALE homopunk looking for others to hang around with or to write to. Faves include Fugazi, Alice Donut, and Naked Aggresssion. Write to: Felix, PO Box 245, Chicopee, MA 01014

JAPANESE PUNKS WANTED to write, trade records, news, photos, etc. If interested write to Paul Roberts c/o Dings house Oxford St. St. Philips, Bristol BS2 OQU Avon UK

WANTED-SEX! More specifically, I'm looking for Japanimation Pornography. I know it's out there, but where? Will gladly buy an original or send a blank tape to copy. Sorry, but I'm too retentive to trade any of my animation collection. Thanx Much! jeff Gruetze 227 7th Ave S. Apt #2 St. Cloud, MN 56301. Marcetta in Vegas, where are you? Write me please.

REGULAR GUY, punk type into Pegboy, 7 Seconds, Dischord stuff, seeks correspondance with someone "real". Looking for a nice punk girl. Please resckue me from myself. Bill, 460 Farrior Rd., Mt. Olive, NC 28365

SURE I'M BORED, but I'm not going to whine. I'm getting off my lazy ass and making a zine this summer. You can help, send book, band, movie reviews, opinions, essays, articles, penpals requests fo free copies and credit. Stories about assholes teachers the focus for issue one. Send stuff to Tim G, 17470 Senlac, Brookfield, WI 53045

BORED GIRL seeking correspondence. Let me know you exist, you lovely person. Into latenights, Sandman, The Crow, anything elese by James O'Barr, Smashing Pumpkins, NIN, lots more. No prisoners please. Rachelle, 4823 W. Gunnison, Chicago, IL 60630-2448

ATTENTION!!! We are travelling to Californias on August 30. Anyone who can help along the way would be greatly appreciated. 2 of us who are ready to meet the rest of the US please respond. We would love too hear from someone along the way. Thanks . Leah & Lori, 99 Third St, Turner Falls, MA 01376. Ph: (413) 863-9544

MOVING TO L. A. in September. 22 yr old sXe, vegetarian guy looking for punk friends (all types!), hang outs, record stores and info on where to live, eat, shop cheap, etc. I know nothing about LA so anything will be appreciated. Thanks. David Berryman before Sept. 907C Poplar, Austin, TX 78705-3902. After Sept. 10102 Cromwell, Dallas, TX 75229-5920. Viva la Revolution!

LAST FLAG STANDING #1 Out Now! It's an action packed, thrill seeker's 1-2 punch, punk rock extravaganza, featuring the coolest kids from across the USA!! Adam of Born Against, Hans of Nine Volt Tongue and Tony of Resisit in a 20 page sexy layout! Also Esnader of Sanjuancito Discos (and Hausipungo) and Chris of SlapAHam brag about Hiskool cuties of the past. $2.00 and 1 stamp to Box 2563, Holland, MI 49422

SOUTH WEST MICHIGAN, is anyone out there? Is there anyone here worth knowing, or anything worth doing? I just moved to the area and I'm bored! I will commute to Kalamazoo, South Bend, or anyplace of equal distance. Tom (616) 926-8365, 1200 Miami Rd., Benton Harbor, MI, 49022-5616.

FED UP 22 YEAR OLD female. My 9-5 job took away my social life! Looking for open-minded people in Cincy area to meet up with. Likes: Screeching Weasel, Descendents, Ween, Green Day, Techno, Ska, BBoys, Dino Jr, Mudhoney, Kiss, films, stupid humor, coffee, art and fucking around. Write Katy, 318 W. McMillan #1F, Cincinnati, Ohio 45219-1260 Pen pals also!

MAXIMUMROCKNROLL classifieds

BLANK... Please send 7", tapes, and zines for review in next issue. Adds = 1 stamp; classifieds Free. Send to: Blank c/o Mary Box Holder, P.O. 704, Broomall, PA 19008-0704. Thanks...

CHANGE ZINE MOVED to Birchwood Lane, Westport, CT 06880, (203) 221-0525. #4 jout soon, look for reviews. #3 out now w/Rancid, Cows, SNFU, Black Train Jack, only $1 ppd. Thanks, tell friends. I still do free ads.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

NOTHING BUT RECORD REVIEWS, (probably the last issue) will be out soon! I've got tons of left-over CDs, tapes, and vinyl. It can be yours cheap. Send me $3 each for CDs or LPs, a dollar each for cassettes or 7-inchers. $6 minimum and my choice of what you get. But it'll be an adventure. (Almost) no major labels, either. NBRR, Cheap Record Deal, PO Box 137-M, Prince St. Sta., New York NY 10012.

SWM, 24 STRAIGHT EDGE Vegan into Burn, Inside Out, Endpoint, SSD, and all kinds of hardcore as well as other types of music sks correspondence. Especially but not exclusively from SWF"s into same. Jay, 409 Tulsa Drive South, Barnegat N.J. 08005

PHOTOGRAPHERS: Looking to correspond with photographers. To exchange ideas, pictures, etc. I;m also looking for old skate gear (Clothes, Boards, etc.) and people into streetplants, ollie airwalks, and other non-hip tricks. Michael 8 E. Chestnut St. Bordentown, NJ 08505

NERDCORE POWDERPUFFS we're not. Join the sexually dismayed Siberiean poets of Tara and Her Legions for issue #2, the love prison issue. Contribs get free copy. Send age statement (18+), $2, and a ton of love to: Rodney W. 102 Rose Ave, Crane MO 65633

SMELLY RECORDS out now. Imagine Plainfield, the ghouls from Wisconson along with MoL Triffid, wizards from Michigan! Split 12", $6 ppd. Many other bands/records. PO Box 16191, San Francisco, CA 94116

QUENTIN TARANTINO is the only good thing to come out of Southern California in years. That's why I've decided to attend school in London for 1 year. I'm looking for interesting people to correspond with. I like independent films, Jawbreaker, Unwound, Heavenly, Stereolab, and many others. Write me, Frank at 9420 Reseda Blvd. #312, Northridge, CA 91324 USA

I HAVE MOVED! In case you don't know write back. Please write back Merry from Brighton, MA/Jess from Mt. Pocono, PA/ and Jennifer from Rensselaer, IN. What's new Catherine? Steve, 1126 25th St., Apt. #2, San Pedro, CA 90731. Also pen pals wanted from everywhere. Write me everybody and send me a picture.

MY FAVORITE THINGS: Experimental guitarists, underground film/video, alternative literature, mail art, your personal original band names list gets mine. If you have free contributions or information on any of these, please send to: Bobby Bobbubba, 6015 Viking Dr., Houston, TX 77092

HELLO, PORTLAND OREGON. I am considering moving to Portland and would like to make friends there. I do a zine (*Mass Revolt*), love food (vegan), music (political hardcore, punk, ska), int being active and changing the world one person ant a tiome , John, PO Box 1242, Allston, MA 02134.

GET LOTS OF LETTERS from strangers. Send your name, addreess, etc. short description of yourself, one stamp and anything else. I will send you addresses of others and will give yours away. Write me a letter while you're at it. I like averything and have no personality. Dawn, 3310 S. Tahoe Dr. Tucson, AZ 85703. Send it ASAP.

17 YEAR OLD INTO Earth Crisis, Snapcase, Sick Of It All, Bold, Youth Of Today, Madball, United hardcore, GB and etc. Looking for people to write to and possibly trade stuff. All letters will be answered. Send to Chris White, 192 South Rd, Somers, CT 06041

REVENGE $1 PPD gets you a dose of straight edge dose of vegan fury and a kick in your ass. Zach, 201 Seeky B6, Syracuse, NY 13224. Trades welcome. Burn Chicago, burn Garrett!

LEATHER JACKET FOR SALE Very good shape, spikes in lower right sleeve, size 40, includes removable liner. $55 post-paid (money order only). Joseph A. Gervasi, 142 Frankford Ave., Blackwood, N.J. 08012

I AM SEEKING correspondece with people all over that are into anything from Dischord to Doam. You have nothing to lose. Write me and we'll trade tapes or something... Hey, anybody who thinks Marian from The Insaints is one of the most beautiful women ever, also write. Kate, 2906 Lenna Ave, Seffner FL 33584

BORED AND STILL looking to find correspondants. I'm SXE vegan. Into Manliftingbanner, Struggle, Dive stc. Reading: Marx (Karl), Orwell etc. My zine Lonely out in a bit w/Socialist stuff, anti-capitalist propaganda and pictures galore. Send ads, records whatever else to: Anthony W (not Lonely), 28 Country Club Ln., Merrimack, NH 03054. local scenesters unite an write. Need: printing help.

WRITE ME! I'm 17 and bored. i like fugazi, huggy bear, subhumans, rancid, winona ryder, batman, mail, and interesting people. i'd really like to get in touch with Collin and Otto from the Detroit area, i met you at the green day show. everyone gets an answer, so please write me. angie, 883 59th, Kentwood, MI 49508

PIERCING JEWELRY lovingly handcrafted by punk rock artisans. Fill your holes withthe lowest priced metal around. Send two 29¢ stamps or 2 IRC's for catalog. TPOS, 12 Mill Plain Rd, Danbury, CT 06811 USA

NO OVERSIGHT. Zine, record and activist group seeks letters, contributions or anything from anyone. Into activism, tsunami, Rodan and noncorporate mediums. No definite views but love to discuss them. Advent Cooperative c/o Andreew Conti, 2069 Durham Rd., New Hope, PA 18938

WANTED: ANY ATARI games, Samiam - "Beauf", R.K.L. - "Greatest of..." and any books or pamphlets on telephone and computer hacking. Kris, 417 Milton Ave., Anderson, IN 46012

GIRL 18 - Tired of boredom-please exite me. Likes ceramics, coffeehouses, and mail. Write me, make my day, send me stickers. Interesting people please help. Working on a zine, can you help? Melissa, PO Box 1232, St. Charles, MO 63302-1232

BORED AS FUCK (reviews only) Looking for Music. Labels, bands, send to B.A.F. at P.O. Box 121, Clementon, NJ 08021. All styles welcome! When your band is reviewed, we'll send you a copy.

FOR TRADE/SALE: Fanzine Diffrent Life #2 with Encounter, Fugazi, Revelation and more and #3 with Mouthpiece, E.Crisis, Victory and many more. All in Czech but with many more informations for all. Issue for $1 or trade for your zine. Labels, send us materials about you or records for reviews. Thanks for help. Write to Roman Soumar, Topolcianska 419/10, 412 01 Litomerice, Czech Republic.

BIOCHEMICAL OXYGEN demand #4 out now! A 'zine loaded with an interview, masturbation, curves and a trip to Indiana. Get yours for only a long SASE c/o Bod, Midland Pk, NJ 07432, POBox 73. What a better way to spend summer.

OI! ALL YOU SKINS, Rudes and other "Ska people". Send $1 for the latest issue of Rudies' Revenge, your source for Ska news. Rudies'Revenge Skazine, 5210 East 25th Street, Long Beach, CA 90815

I KINDA DROPPED outta the punk scene for a while. Write and fill me in on what I missed in the last year. Send me tapes of your favorite bands, zine or whatever else you fell like sending. Andy, PO Box 708, Littleton MA 01460-2708.

MAXIMUMROCKNROLL classifieds

OUTCASTS! Mail wanted from odd and discarded girls. You can't play their reindeer games, but reindeer follow like sheep. This guy wants your letters, tapes, pictures, etc. Let's talk coffee, rain, frustration, conviviality, cold hands, kitchen sinks. Mr. Lee, 1450 5th Ave. So. #103, St. Cloud, MN 56301. Kurt wasn't Christ!

ED ASNER/LITTLE BANDITS anything related to/friends of Charlene Paul. We loved each other, heroin took her away. Trevor, Box 2321, Portland, OR 97208. (503)233-0431. No junkies need reply.

EVER FEEL LIKE you're getting old? Have you figured out the meaning of life? Do you know any money making schemes? Got any advice to give? Tips for practical living? How have you found happiness? Send replies to: Andy, PO Box 708, Littleton, MA 01460-2708.

I'M A HARDCORE HORROR writer who's slowly putting together a movie and need musical contributions for which you'll get exposure instead of cash. I can't even afford to pay the actors. (But not the mainstream, just to independent horror fans/punks) Send me anything you want: 7"s, letters, fanzines, whatever. I'll write back. Nihilistic Productions, PO Box 716, Keysville, VA 23947.

I'M MOVING to Chicago, Spring 1995 and need to clear out a lot of records on my distribution lists. Any individuals, distributers, or stores, who can help, I will give wholesale prices for bulk purchases. Open Records, PO Box 482, Paoli, PA 19301 USA (stamp or IRC please!)

POLY BAGS - 3 MIL 7" - 100/$6 - 500/$18 - 1000/$33. 12"- 50/$6 - 200/$18 - 500/$33. 10" - 12 cents each 100/$10. Larger quantities and custom sizes are available. Prices postpaid in USA. N.America add 35% for postage, world add 60%. Home address preferred. Greg Yarde, Open Records, PO Box 482, Paoli, PA 19301. (215)647-1147.

BORED AND LONELY 20 year old poppy punk girl looking to meet, hang out, and write to real and sincere people. If you are in the NYC or Hudson County area write! If not write anyways! Corine, 1 Suburbia Ter., Jersey City, NJ 07305.

FREE! HAPPY ART stickers. Find out what happy art is all about. Many disserent designs. Send SASE to: John Gabriel, 61 Yale St., Roslyn Hts., NY 11577. So write! Say hi! Get stickers!

DAMNED ZINE. Neat Damned Noise isse 2 (54 pages) is out now. Send $3 for each copy (ppd. in the USA) to: NDN, PO Box 42850-123, Houston, TX 77242-2850. Rare Damned stuff always wanted.

ZINE EDITORS! Want cool distribution? I am starting a mailorder zine distro. All zines accepted, no racist shit. Send a copy, and all zines get a review in my zine. 8000 W. Tidwell #1814, Houston, TX 77040

FREE LEONARD PELTIER!!! Subscribe to the official Leonard Peltier Defense Committee newsletter: "Spirit Of Crazy Horse" $10/yr., $20/yr. int'nl., free for prisoners. Join us in Washington D.C. for "Peltier Weekena~' June 25th & 26th and demand executive clemency! Please contact the L.P.D.C. at P.O. Box 583, Lawrence KS, 66044, (913) 842-5774.

ATHLETIC MALE/27 Italian/Irish, Brown Hair/Blue Eyes, 6'0"/180 lbs, Very Handsome. Looking for attractive woman, intelligent, honest, caring, nurturing, sincere, and true of heart to befriend myself. These are qualities I myself hold, and would enjoy sharing, at this difficult time in my-life. Michael Mastriano - 101994, Arizona State Prison - Florence, P.O. Box 8200, Florence, AZ 85232

CRUST, NOISE, ZINE FREE well if you send a stamp you get advice from a preist, Ian MacKaye interview, and reviews. Accepting classifieds, and zines, recordings to review. Exhaust 8000 W. Tidwell #1814 Houston,TX 77040

HEY DUDES, feed my letter box!! If your into 60's garage, early punk + Gumball, Screaming Trees, Lemonheads and a crazy sense of humor. Anyone/anywhere write! Tina Caruso, 35 Lickey House, North End Road, Fulham, London, W14 9UQ, England. (photo please)

WANTED - any or all issues of Action Now or Skateboarder magazine (Preferably Action Now) Anyone with any of these mags collecting dust in their closets from the 80's or info on how I can get a hold of any or all issues. Please write or call David Dasparek, RD #11 Box 326, Greensburg, PA 15601 (412)837-8128

PUNK FLYER ARTISTS and collectors. Looking to publish a book on "punk flyer art", especially looking for flyers documenting the history of classic punk bands and or shows. Please provide artist name, the year the flyer was produced, what part of the country or world it was produced and any other interesting info. Send to: David Kasparek RD #11 Box 326, Greensburg, PA 15601

FAMOUS HARDCORE of punkland summer 1994 Poverty extravaganza #8. Apostates, Econochrist, Poison Idea, Ron Reckless of early Mighty Sphincter over 50 reviews. $2.00 airmail). Craig Hill. PoBox 987, San Carlos, CA 94070. Concealed cash (US dolars) only (No Checks/money orders)

ORGASMIC gratification; looking to correspond with women in their own realm, punks, goths, skins world wide into: piercings, scarification, tattoos, twisted thoughts and actions. Be nasty to us, tell us everything! Photos greatly excepted. Music likes GG Allin, Thrill Kill Cult, Genitorturers, Throbbing Gristle, Karen Black, many others. Now fuckin' write: Piss & Lurch; 1000 Las Juntas St. #1, Martinez, CA 94553 USA.

SUBREPTION FANZINE Needs your Integrity pictures, or any other photos, stories, records, ads, whatever. #2 our this Summer with Undertow, Split Lip, Assfactor 4, Avail, Old Glory Records, Pictures, Etc... Brendan 2022 Durand Dr. Reston, VA 22091

FREE ORAL SEX or a return letter for your letter to me. 19 year old male nonsXe, non-fascist punk looking for cool people to write to. Into SubGenius, Industrial, HC, etc. Rob, 725 Meadow Wood, Joliet, IL 60435-4866. Send me a bud!

GOING TO COLLEGE and I need to find cool punks to hang out with. Will be attending Bradley University in Peoria, IL in August. Smoker of Tobacco and Pot, into industrial (Thrill Kill, Puppy) Robb, 725 Meadow Wood, Joliet, IL 60435-4866.

FUCKIN AYE! I need correspondence!! This sucks, I'm up in Michigan for two months with nothing but my fanzine shit, records, tapes, and rednecks. Help me, I'm from Chicago and I'm lost. Write me!! Send stuff. We'll trade Punk stuff. I dig HC Punk, Pogo Punk, Oi!/Ska, and the like. Help!!! Nick, PO Box 338, Walloon Lake, MI 49796 USA.

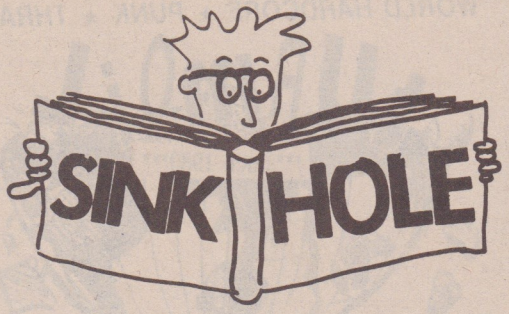
SEEKING CONTACT to artists from San Francisco, Seattle, and New York City. Others welcome too. I work in paintings, objects and performance art. Interested? Then write to: Kathleen Barberio, PO Box 120515, 27519 Bremerhaven, Germany.

BOREDOM IS taking over' help break the monotony. I am a 16 year old vegan interested in getting interesting letters from interesting people. No narrow-minded people. Skinny Puppy, Superchunk, the Muffs, and Sister Machine Gun are some bands that are my favorite. Send pictures! Elisha, 4100 Morriss Rd. #727, Lewisville, TX, 75028.

LOOKING FOR: Evel Knievel stuff, Timothy Leary/G. Gordon Liddy debate fliers or posters, "Disco Godfather" movie poster or other Rudy Ray Moore related items, James Brown show posters or albums on the King Label, issues of "Neat Stuff" and Schoolly-D records or posters. Joe Hunter, PO Box 671273, Dallas TX 75367.

THE DICKIES is the greatest punk band ever created. If you agree and/or can help with info (videos, interviews, paraphernalia, etc...) Please Write. Hail to Leonard Phillips. Anthony Fischetti, 4 Foxboro Lane/ Old Brookville, NY, 11545.

I NEED a reason to believe someone wants to get rid of their Reason to Believe LP and/or either of the first two Sense Field CDs (Re-Revelation). Write to: Chris, P.O. Box 581231, Minneapolis, MN 55458-1231.



Date	City	Venue	Information
7/22	Brockville, ONT	Wall St. United Church	Barry (613)342-2893
7/23	Montreal, QUE	TBA (w/ Big Drill Car)	Patch (514)285-2423
7/24	Quebec City, QUE	L'importeur (w/ Big Drill Car)	Patch (514)285-2423
7/25	Belleville, ONT	Hillcrest Community Center	Rochelle (613)965-1270
7/26	Ottawa, ONT	5 Arlington	Shawn (613)230-1253
7/27	Toronto, ONT	Sneaky Dee's	Lou (416)593-6456
7/28	London, ONT	Call The Office	Mike (519)433-4598
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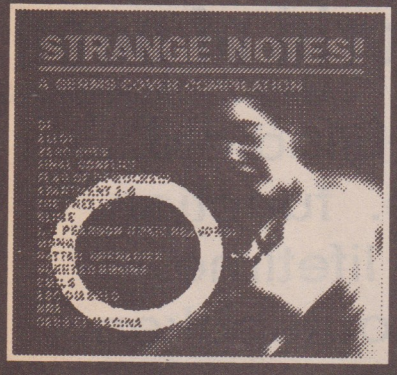

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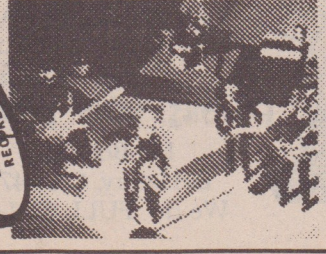

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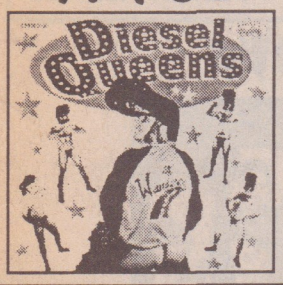

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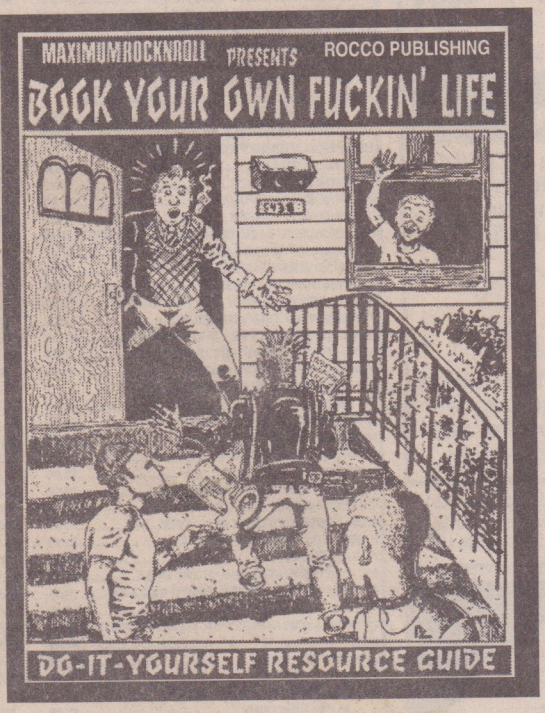

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